

# Bonhams



THE CLASSICS

Antiquities

New Bond Street, London | 5 December 2024







# Antiquities

New Bond Street, London | Thursday 5 December at 1pm

## BONHAMS

101 New Bond Street  
London W1S 1SR  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

29083  
Lots 1 - 137

## ILLUSTRATIONS

Front Cover: Lot 5  
Inside Front Cover: Lot 66  
Inside Back Cover: Lot 90  
Back Cover: Lot 60

## VIEWING

29 November 2024, 09:00 - 17:00  
1 December 2024, 11:00 - 15:00  
2 December 2024, 09:00 - 17:00  
3 December 2024, 09:00 - 17:00  
4 December 2024, 09:00 - 17:00  
5 December 2024, 09:00 - 11:00

**Lots from the Classics London**  
Online sale, featuring Antiquities,  
will also be viewable at these  
times

## ENQUIRIES

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You will be required to provide a valid credit card in your name which must be verified before you are able to place bids. If you are placing bids on behalf of a company, please ensure you indicate this when registering. We reserve the right to request further information from you (including your government issued ID) where you are the successful bidder, in particular in relation to any lot where the purchase price is over £5000. Please note all successful corporate bidders will be required to provide additional information.

### Bid by telephone/absentee bid

We require a completed Bidder Registration Form returned by email to [bids@bonhams.com](mailto:bids@bonhams.com). The Bidder Registration Form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com). If you already have an account with Bonhams, please indicate this on the form.

If you are new to Bonhams, please also send us your government issued ID plus proof of address. Corporate entities must provide a copy of their Certificate of Incorporation, a letter confirming authority to act plus ID of the person acting on behalf of the company, and written confirmation of the company's UBOs owning 25% or more in that company.

Please note we cannot guarantee bids within 24 hours of the sale. Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £1,000.

## Bid in person

You can collect a paddle at our Registration Desk by completing our Bidder Registration Form. If you already have an account, please state your client number if known. If new to Bonhams, you will be required to provide your government issued ID and proof of address. Corporate entities will be required to provide the documentation listed above.

For all other enquiries, contact our Client Services department on:  
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### Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a \* or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

Please note that from 19 January 2022, items containing ivory cannot be imported into the EU. The import of ivory into the USA is already prohibited.

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# Sale Information

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## BIDS

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To bid via the internet please visit  
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## PAYMENTS

### Buyers

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### Sellers

Payment of sale proceeds  
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## VALUATIONS, TAXATION & HERITAGE

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## SHIPPING

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268 Belsize Road  
London NW6 4BT  
[info@mbekilburn.co.uk](mailto:info@mbekilburn.co.uk)  
Tel: 020 7328 4161

All sold lots marked W will be sent to Oxford on Tuesday 10 December 2024 and will be available for collection from Wednesday 11 December 2024. A daily storage charge of £3 per day per lot + VAT may apply from the 2 January 2025.

A booking email or phone call are required in advance to ensure lots are ready at time of collection. Photographic ID will be required at time of collection. If a third party is collecting for you written authorisation is required in advance from you and photographic ID of the third party is requested at the time of collection.

All other sold lots will remain in the Collections room at Bonhams New Bond Street for a period of not less than 14 calendar days from the sale date. Lots not collected by 5PM 19 December 2024 will be returned to the department, and storage charges may apply.

## OPENING HOURS:

Bonhams will be closed from 5:30pm Monday 23 December 2024 until 9am Thursday 2 January 2025 for the Holiday period.

Mail Boxes Etc St Johns Wood & Kilburn will be closed on the 25th, 26th, 31st December, and the 1st January. General opening hours are Monday – Friday, 10am – 6pm.

## VAT

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

† VAT 20% on hammer price and buyer's premium

\* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

## Payment

### Payment in Advance

(Telephone to ascertain amount due) by: credit or debit card

### Payment at time of collection by:

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## POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January 2021 for Margin Scheme and Imported Lots VAT on the Buyer's Premium will be refunded by Bonhams on valid proof of export of your Lot from the UK within 90 days of full payment of your invoice.

What else has changed since 1 January 2021 for EU Buyers? If you buy a Lot in this sale and intend to ship the Lot outside the UK, you will need to pay local Import Tax when you bring your Lot into the country of destination.

What do the Star (\*) and Omega (Ω) symbols mean? If you buy in this sale you will pay import VAT of 5% (\*) or 20% (Ω) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.

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# THE CLASSICS

We invite you to preview our Classics auctions at Knightsbridge and New Bond Street from 22 November - 11 December, showcasing Collections, Decorative Arts, Ceramics, Fine Clocks, Old Master Paintings and Antiquities.

### Fine Decorative Arts

New Bond Street | 26 November

### Fine Glass and British Ceramics

Knightsbridge | 27 November

### Fine Clocks

New Bond Street | 27 November

### 500 Years of European Ceramics

New Bond Street | 3 December

### Old Master Paintings

New Bond Street | 4 December

### Antiquities

New Bond Street | 5 December

### The Classics London Online:

Antiquities, Clocks, European Ceramics  
Online | 22 November – 9 December

### The Classics London Online:

Glass and British Ceramics  
Online | 28 November – 11 December

### Important Notice To All Buyers

#### Condition

Condition is not stated in the catalogue. The absence of such reference does not imply that the lot is in good condition or free from faults. Prospective buyers should satisfy themselves by inspection as to the condition of each lot. Condition reports can be provided on request, but are for general guidance only and such reports are of necessity, subjective. Wherever possible please allow at least 24 hours for reports to be compiled.

#### Provenance

For further information on the **provenance** of each lot please contact the department.

#### Export and Cites Licences

Some lots will require export or cites licences in order to leave the UK or Europe, please refer to the Saleroom Notices or contact the department for guidance.

#### Shipping

Please note that lots of Iranian and Persian origin are subject to US trade restrictions which currently prohibit their import into the United States, with no exemptions. Similar restrictions may apply to other lots. Please contact the Antiquities Department for further information. It is the buyer's responsibility to satisfy themselves that the lot being purchased may be imported into the country of destination.



lot 133

# Property from the Resandro Collection of Ancient Art

Lots 1-25

Bonhams is honoured to present for sale a selection of antiquities from the renowned Resandro collection. Inspired by their honeymoon on the River Nile in 1964, the collectors formed one of the most important and largest private collections of primarily Egyptian antiquities in Europe, acquiring unique works at the major auctions and from respected dealers. The extensive collection, which primarily focused on bronzes but expanded to include exquisite amulets, elegant vessels and striking sculptures, was largely formed from this formative trip to Egypt in 1964 up until the end of the 1990s. Through their collecting, the couple formed a close relationship with the Staatliches Ägyptisches Kunst in Munich, and especially with Dietrich Wildung, Director of the Museum from 1975-1988, and Sylvia Schoske.

This collaboration resulted in five major exhibitions and scholarly catalogues of the collection. Many of the pieces presented here, in addition to their 'R-' inventory number, have an inventory number given by Wildung and Schoske in the 1980s and 1990s, identifiable as a 'H-' number. The connoisseurship and love with which the Resandro collection was formed is reflected in the quality, rarity and beauty of the following pieces which, it is hoped, will delight fellow like-minded collectors.



1

1\*

**AN EGYPTIAN LIMESTONE BOWL  
PRE-DYNASTIC PERIOD-EARLY DYNASTIC PERIOD,  
CIRCA 3000-2600 B.C.**

11.5cm high, 21cm diam.

£2,000 - 3,000  
€2,400 - 3,600  
US\$2,600 - 3,900

**Provenance:**

with Heinz Herzer, Munich.

Resandro collection, Europe, acquired from the above 31 October 1990 (R-014).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.11, no. R-014.

2\*

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT WITH  
HIEROGLYPHIC INSCRIPTION  
OLD KINGDOM, CIRCA 2323-2150 B.C. OR ARCHAISING  
LATE PERIOD, CIRCA 775-653 B.C.**

With three rows of text, the top row preserving the symbol for 'my', and a pair of unidentifiable human feet; the middle row with 'i', and a clenched fist, representing the determinative 'mi'; and the lower row with a bird sign, perhaps a *neh* bird or *rekhyt* bird, some of the text with signs of red coloured correction and red and black pigment preserved, 15cm high

£4,000 - 6,000  
€4,800 - 7,200  
US\$5,200 - 7,800

**Provenance:**

Resandro collection, Europe, primarily formed late 1960s-1997 (R-044).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.18, no. R-044.



2

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



3\*

**AN EGYPTIAN COPPER SPOUTED EWER**  
**OLD KINGDOM, 5TH-6TH DYNASTY, CIRCA 2450-2181 B.C.**

10.6cm high, 17cm wide

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

Private collection, Paris.

*The Property of a Lady*; Sotheby's, London, 8 July 1993, lot 164.

UK art market.

Anonymous sale; Sotheby's, New York, 16th April 1996, lot 15.

with Ron and Noele Mele, New York.

Resandro collection, Europe, acquired from the above (R-035).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.16, no. R-035.

This elegant ewer was originally part of a set, which included a basin. All excavated examples come from tombs, suggesting that the original function was for ritual purification, in the form of hand washing. It was customary to wash the hands before and after eating in ancient Egypt, and the equipment for such was also a regular item of tomb and temple equipment.

For a complete set, see A. Wiese, *Antikenmuseum Basel und Sammlung Ludwig: Die Ägyptische Abteilung*, Mainz, 2001, p. 53, no. 22. See also a similar ewer at the Metropolitan Museum of Art, New York, acc. no. 26.9.13, in W.C. Hayes, *The Scepter of Egypt, Part I*, New York, 1953, p. 119-120; Hayes notes that 'it is clear from the Egyptian names of the two vessels that the ewer contained a mixture of water and natron, a cleansing soda used in place of soap...when not in use, the ewer was nested inside the basin, and it is thus that the vessels are found in the tombs and represented in ancient reliefs...the bodies of the ewers were hammered to shape from single sheets of copper. The spouts of the ewers were cast in molds and attached to the bodies by means of copper rivets or simply inserted in place and crimped to the bodies by cold-hammering'.

4\*

**AN EGYPTIAN SERPENTINE LIDDED KOHL POT**  
**MIDDLE KINGDOM, CIRCA 2046-1793 B.C.**

5.8cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Resandro collection, Europe, primarily formed late 1960s-1997 (old label on underside reading 'Kohl pot/XI-XII Dyn.') (R-069).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.25, no. R-069.

For a similar serpentine kohl jar, but missing its lid, see J. Vandier d'Abbadie, *Les objets de toilette égyptiens au Musée du Louvre*, Paris, 1972, p. 85-87, no. 322.



3



4

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



5\*

**AN EGYPTIAN WOOD MODEL OF OFFERING-BEARERS  
MIDDLE KINGDOM, 12TH DYNASTY, CIRCA 1976-1793 B.C.**

64.5cm high, 50.4cm wide

£50,000 - 70,000

€60,000 - 84,000

US\$65,000 - 91,000

**Provenance:**

Resandro collection, Europe, acquired in Munich July 1975 (R-049).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art*, The Resandro Collection, Munich, 2012, p.20, no. R-049.

The male and female offering-bearers are shown carrying an elaborate casket, a duck and a tray of beer jars. These were intended to provide some of the essential needs for the *ka* of the deceased in the afterlife. The size and quality of the figures suggest that the deceased would have been an important official and landowner. Similar figures of offering-bearers have been found with place names added, that represent the estates that would continue to provide for the owner. As with the conventions of larger scale sculptures, the figures are shown stepping forward on their left leg. The offering procession group would likely have accompanied other figures of offering-bearers, a model funerary barque, and various figures showing production scenes of everyday life.

There is a group of four offering-bearers, including a woman holding a duck and a casket of beer jars, in the Museum of Fine Arts, Boston, cf. *MFA Highlights, Arts of Ancient Egypt*, Boston, 2003, p. 124, and for another fine figure of a female offering-bearer holding a live duck, see the Metropolitan Museum of Art, New York, acc. no. 20.3.7.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.







6

6\*

**AN EGYPTIAN AMETHYST POINTED JAR  
OLD KINGDOM-MIDDLE KINGDOM, CIRCA 2300-1793 B.C.**

11.9cm high

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

**Provenance:**

Dr. Rudolph Schmidt (1900-1970) collection, Solothurn, Switzerland; and thence by descent.

Resandro collection, Europe, acquired from the above prior to 1992 (R-066).

**Published:**

P. Günther and R. Wellauer, *Ägyptische Steingefäße der Sammlung Rudolph Schmidt Solothurn*, Zürich, 1988, p. 67, cat. no. 160, taf. 22 and 43.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, Mainz am Rhein, 1992, p.220, no. 142.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.24, no. R-066.

**Exhibited:**

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

Schoske and Wildung note that the shape of this extraordinary vessel is a larger version of a form known in pottery from the First Intermediate Period onwards. Amethyst is well attested in the Middle Kingdom, more commonly being used for jewellery such as amulets and scarabs. Inscriptions dating to this period record mining of the stone in Wadi el-Hudi, east of Aswan (see A. Sadek, *The Amethyst Mining Inscriptions of Wadi el-Hudi*, London, 1980).

7\*

**AN EGYPTIAN ALABASTER GOBLET  
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.**

8cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Private collection, England.

Anonymous sale; Christie's, London, 11 December 1987, lot 58.

Resandro collection, Europe, acquired from the above sale (R-139).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.42, no. R-139.

Cf. See an example in *Egypt's Golden Age: The Art of Living in the New Kingdom, 1558-1085 B.C.*, Museum of Fine Arts, Boston, 1982, p. 129, no. 119 and the footed goblets discovered as part of the funerary equipment of the three wives of Thutmose III, as reproduced in W.C. Hayes, *The Scepter of Egypt II, The Hyksos Period and the New Kingdom (1675-1080 B.C.)*, New York, 1959, p. 139-141, fig. 77. These drinking cups formed part of an impressive and costly table service, including drinking bowls and wine jars, and reflected the extraordinary wealth and luxury enjoyed by the owner both in life and after death.



7

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





(side A)

8



(side B)

8\*

**AN EGYPTIAN LIMESTONE DOUBLE-SIDED SCULPTOR'S MODEL WITH HEADS OF A PHARAOH AND A GAZELLE  
NEW KINGDOM, 19TH-20TH DYNASTY, CIRCA 1292-1075 B.C.**  
The reverse with the head of a Nubian, and another gazelle, 9cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

with Ronald and Noele Mele, New York.  
Resandro collection, Europe, acquired from the above by 1982;  
recorded in a loan agreement to Dr. Martin Winkler (1893-1982),  
Feldafing, Germany (R-121).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.38, no. R-121.

See N. Tomoum, *The Sculptors' Models of the Late and Ptolemaic Periods*, Cairo, 2005, pp. 10-19, where Tomoum outlines the two theories behind the purpose of sculptors' models, either as practice, study pieces, or as votive offerings.

9\*

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT WITH A FACE IN PROFILE  
NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD, REIGN OF AKHENATEN, CIRCA 1351-1334 B.C.**  
7.1cm high, 8.3cm wide

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

**Provenance:**

Resandro collection, Europe, primarily formed late 1960s-1997 (R-128).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.39, no. R-128.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



9



10

10\*

**AN EGYPTIAN PINK GRANITE SARCOPHAGUS FRAGMENT  
WITH THE HEAD OF ANUBIS OR WEPWAWET  
NEW KINGDOM, CIRCA 1550-1069 B.C.**

24cm high, 20cm wide, 8cm deep

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

J.R. Norman collection, early 20th Century (old label affixed to piece).

Resandro collection, Europe, primarily formed late 1960s-1997 (R-247).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.69, no. R-247.

The jackal-headed god depicted here is likely either Anubis or Wepwawet. Canine deities were a central feature of Egyptian religion from the Predynastic Period onwards; Wepwawet is already depicted on one of the standards preceding the Pharaoh on the Narmer Palette, and is attested by name from the 3rd Dynasty. Jackal-headed gods were primarily associated with the afterlife. Before the rise of Osiris, Anubis was the most important funerary god, and in funerary texts Wepwawet led the deceased through the afterlife in his role as 'Opener-of-the-Ways' (R.H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, pp. 186-192).

The J.R. Norman named on the old collection label may refer to the Mr J.R. Norman (1898-1944) who was an Assistant Keeper of Zoology at the British Museum (now the Natural History Museum), ichthyologist, and author; he was close friends with, and wrote a biography of, Dr Charles Davies Sherborn, another noted academic closely affiliated with the Natural History Museum and a prolific collector of a wide array of objects, including Egyptian antiquities.



11

11\*

**AN EGYPTIAN RED QUARTZITE MALE HEAD OF A STATUE  
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.**

13.5cm high

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

**Provenance:**

Resandro collection, Europe, primarily formed late 1960s-1997 (R-110 (HP 32)).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.35, no. R-110.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



12\*

**AN EGYPTIAN WOOD COFFIN MASK  
THIRD INTERMEDIATE PERIOD, CIRCA 1069-656 B.C.**

24cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Resandro collection, Europe, primarily formed late 1960s-1997 (R-364).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art*, The Resandro Collection, Munich, 2012, p.98, no. R-364.

13\*

**AN EGYPTIAN BRONZE COW-HEADED GODDESS,  
LIKELY HATHOR  
LATE PERIOD, CIRCA 664-332 B.C.**

12.5cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

with Ron and Noele Mele, New York.

Resandro collection, Europe, primarily formed late 1960s-1997 (R-470).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art*, The Resandro Collection, Munich, 2012, p.159, no. R-470.

The goddess depicted here is most likely Hathor, though the lack of cow's horns or an identifying inscription means that this is not certain. Hathor was revered as one of the greatest and most powerful goddesses. The goddess carries an *ankh* in her lowered right hand, and her head is surmounted by a moon disc resting on the crescent moon, which could invoke her function as the personification of the night sky (see R.H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, p. 140). Amongst her many functions, Hathor was 'often described as the 'beautiful one' and was inextricably associated with love, and female sexuality as well as with motherhood' (ibid., p. 141). As such, she played the role of mother or wife of the king, and was closely associated with royal wives from the New Kingdom onwards.

Cf. another bronze statuette of cow-headed Hathor in the Brooklyn Museum, acc. no. 37.356E.



12



13

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



14

14\*

**AN EGYPTIAN OOLITIC LIMESTONE HEAD OF A DIVINE CONSORT OF AMUN  
KUSHITE PERIOD, 25TH DYNASTY, CIRCA 712-656 B.C.**

4.2cm high

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

**Provenance:**

with Ron and Noele Mele, New York.

Resandro collection, Europe, acquired from the above 20 August 1991 (R-417).

**Published:**

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, 1992, Mainz am Rhein, 1992, pp.206-207, no. 130.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.146, no. R-417.

**Exhibited:**

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

Cf. an almost life-size sculpture of Amenirdas I, the Divine Consort, in B.v. Bothmer, *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100*, The Brooklyn Museum, 1960, p. 1, no. 1, pl. 1. The Divine Consort was the earthly bride of the state god Amun, the pre-eminent religious office for a priestess in this period, and a favoured position of royal women of the 25th Dynasty, 'lending legitimacy to the claim of the house of Kush to the kingship of Egypt' (ibid.). Bothmer notes an interesting detail visible both on the face of Amenirdas, and the woman of the Resandro head, in addition to the Nubian features: 'typically Kushite is the fold of the skin which springs from the upper nostril and broadens out onto the cheek'.

This head is likely from a composite statue formed of different materials; there is a horizontal recess behind the forehead for the fitting of a crown or headdress. The yellow colour of the stone is fitting for the depiction of a goddess or queen, as red glass or stone was conventionally used for men.

15\*

**AN EGYPTIAN INDURATED LIMESTONE HEAD OF AN OFFICIAL  
LATE PERIOD, CIRCA 664-332 B.C.**

4.5cm high

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

**Provenance:**

Reputedly Dr Rudolph Schmidt (1900-1970) collection, Solothurn.

with Jock Francken, Munich.

Resandro collection, Europe, acquired 15 May 1980 from the above (R-043 (HP 7)).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.18, no. R-043.



15

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



16\*

**A SMALL EGYPTIAN STEATITE THEOPHOROUS FIGURE,  
HOLDING A SEATED STATUETTE OF IMHOTEP  
LATE PERIOD, 27TH-30TH DYNASTY, CIRCA 525-332 B.C.**

9.5cm high

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

**Provenance:**

Ernest Brummer (1891-1964) collection, Paris.

*The Ernest Brummer Collection of Egyptian & Near Eastern Antiquities and Works of Art*; Sotheby's, London, 16-17 November 1964, lot 93.

*The Ernest Brummer Collection, Vol. II*; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 522.

Resandro collection, Europe, acquired at the above sale (R-414 (HP 6)).

**Published:**

D. Wildung, *Imhotep und Amenhotep, Gottwerdung im alten Ägypten*, Münchner Ägyptologische Studien (MÄS) 36, Berlin, Munich, 1977, p.40, no. 18, pl. 4,3.

S. Schoske and D. Wildung, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, Munich, 1985, p.125, p.128, no. 107.

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, 1992, Mainz am Rhein, 1992, pp.188-189, no. 122.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art*, The Resandro Collection, Munich, 2012, p.145, no. R-414.

**Exhibited:**

Munich, Staatliche Sammlung Ägyptischer Kunst, *Entdeckungen, Ägyptische Kunst in Süddeutschland*, 30 August-6 October 1985.

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

The term 'theophorous', 'god bearer' in Greek, is used to describe a sculpture in which the subject carries a small figure of a deity, indicating the dedicant's reverence for, or personal relationship with, the god. Here, the male figure, who wears an animal skin across one shoulder, presents a seated statuette of the god Imhotep, as identifiable by the hieroglyphic inscription on the papyrus scroll that he holds in his lap; the hieroglyphic text faces the viewer, as though the god is declaring himself to the spectator.

Imhotep was a notable high official during the 3rd Dynasty of the Old Kingdom, who was deified and revered from the Late Period onwards, some 2000 years after his death. During his lifetime, Imhotep was a noted scholar, vizier to King Djoser, priest of Ptah, high priest of the sun god, Ra, and possibly the architect of Djoser's Step Pyramid complex at Saqqara, the first Egyptian pyramid. He was further recognised as a patron of medicine, writing and learning, hence he was commonly depicted as a scribe, with a skull-cap or shaven head, and holding a papyrus scroll.

For the type, see *Egyptian Sculpture of the Late Period, 700 B.C.-A.D. 100*, New York, 1973, pl. 35, 43 and 45 for fragmentary examples. See also a statue of the priest Wennefer, holding a figure of the deity Khonspakherd and dated to the 30th Dynasty, at the British Museum, London, acc. no. EA 55254.





17

17\*

**A LARGE EGYPTIAN PALE GREEN FAIENCE AMULETIC STATUETTE OF STRIDING THOTH  
LATE PERIOD, CIRCA 664-332 B.C.**

10cm high

£5,000 - 7,000  
€6,000 - 8,400  
US\$6,500 - 9,110

**Provenance:**

Private collection, England.  
Anonymous sale; Christie's, London, 12 December 1989, lot 111.  
Resandro collection, Europe, acquired at the above sale (R-711).

**Published:**

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, 1992, Mainz am Rhein, 1992, pp.173-174, no. 116.  
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art*, The Resandro Collection, Munich, 2012, p.219, no. R-711.

**Exhibited:**

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

This statuette depicts Thoth in his typical ibis-headed form, the body modelled in a manner akin to the child Horus, and wearing slippers adorned with jackal heads. Carol Andrews suggests that in this form, Thoth 'is in his aspect of Hermopolitan creator god' (*Amulets of Ancient Egypt*, London, 1994, p. 27). It has also been suggested that these distinctive slippers represent the wolf god Wepwawet, the 'Opener-of-the-Ways', who was thought to offer protection from dangers when on a journey. For similar, see A. Caubet & G. Pierrat-Bonnefois, *Faïences de l'Antiquité de l'Égypte à L'Iran*, Le Musée du Louvre, 2005, p. 142, no. 390 (13 examples of the type).

This statuette has the extremely unusual detail of a small, coffin-shaped niche in the back pillar; Schoske and Wildung suggest this may have originally held a miniature amulet (*ibid.*).

18\*

**A LARGE EGYPTIAN TURQUOISE FAIENCE AMULET OF BASTET  
THIRD INTERMEDIATE PERIOD-LATE PERIOD, CIRCA 1150-332 B.C.**

8.8cm high

£2,500 - 3,500  
€3,000 - 4,200  
US\$3,200 - 4,500

**Provenance:**

Friedrich Wilhelm von Bissing (1873-1956) collection, Munich, inv. no. F 488. with Jock Francken (1906-1994), Munich.  
Resandro collection, Europe, acquired 23 October 1979 from the above (R-383, HA 246).

**Published:**

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, 1992, Mainz am Rhein, 1992, pp.138-139, no. 97 (identified as Tefnut).  
I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art*, The Resandro Collection, Munich, 2012, p.103, no. R-383.

**Exhibited:**

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.



18

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19\*

**AN EGYPTIAN BRONZE HORUS FALCON WEARING THE  
DOUBLE-CROWN  
LATE PERIOD, CIRCA 664-332 B.C.**

11cm high

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

**Provenance:**

Reputedly Louis de Clercq (1836-1901) collection, Paris.

Resandro collection, Europe, acquired November 1981 (listed on 1987 loan document) (R-455 (HB 10)).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.155, no. R-455.

This solid cast, beautifully modelled Horus falcon wears the Double Crown of Upper and Lower Egypt, which was once fronted by a royal uraeus. The body is finely incised with feathers and naturalistic details, while the rounded lidded eyes were originally outlined with electrum wire inlays, which partially survive.

Horus, here in his falcon form, was god of the skies and the sun and, most pertinently, the god most affiliated with the Pharaoh. From the earliest Dynastic Period, the Pharaoh's name was written within a *serekh*, which depicted the Horus falcon atop a stylised palace enclosure, and as the son of Isis and Osiris, Horus was the mythical heir to the kingship of Egypt. It is possible that this sculpture once stood atop a bronze coffin, which would have held a mummified falcon and been buried in a sacred animal necropolis, a widespread cultic practice from the Late Period onwards; see S. D'Auria et al., *Mummies and Magic, The Funerary Arts of Ancient Egypt*, Museum of Fine Arts, Boston, 1988, p. 236, no. 195 for the type.

For another Horus falcon wearing the royal uraeus and Double Crown, see R. Bianchi, *Les Bronzes Égyptiens, Fondation Gandur Pour L'Art*, Geneva, 2014, p. 222, no. 63. A colossal granite sculpture of the same subject, dating to the Ptolemaic Period, stands at the Temple of Horus at Edfu.

20\*

**AN EGYPTIAN BRONZE SEATED CAT  
LATE PERIOD, CIRCA 664-332 B.C.**

5.8cm high excl. tangs

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Resandro collection, Europe, acquired prior to 1987 (listed on a 1987 loan document) (R-477).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.161, no. R-477.



19



20

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21



22

21\*

**FOUR SMALL EGYPTIAN BRONZE ANIMALS  
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Comprising an Egyptian lizard sarcophagus, 5.8cm long, an Egyptian Apis bull, 4.5cm high excl. tang, an Egyptian ichneumon sarcophagus, 5.1cm long, and an Egyptian oxyrhynchus fish, 6.8cm long (4)

£2,500 - 3,500  
€3,000 - 4,200  
US\$3,200 - 4,500

**Provenance:**

Resandro collection, Europe.

*Please refer to the online catalogue for the full provenance listing of this lot.*

22\*

**A SMALL EGYPTIAN BRONZE STRIDING IBIS AND AN  
EGYPTIAN AMULETIC BRONZE FIGURE OF WEPWAWET  
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

5.5cm high, 5.2cm high (2)

£2,500 - 3,500  
€3,000 - 4,200  
US\$3,200 - 4,500

**Provenance:**

Ibis: Resandro collection, Europe, acquired prior to 1987 (listed on a 1987 loan document) (R-725 (HB 37)).  
Wepwawet: Mr. and Mrs. Carl Tautenhahn collection, Houston, TX. Resandro collection, Europe, acquired from Ronald and Noele Mele, New York, 29 September 1992 (recorded in "Catalogue Supplement 30 July 1993" list (cat. 20a)) (R-461).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.223, no. R-725 and p.157, no. R-461.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

23\*

**AN EGYPTIAN BRONZE STATUETTE OF A KNEELING KING  
LATE PERIOD, CIRCA 664-332 B.C.**

8.9cm high

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

**Provenance:**

Charles Bouché (1928-2010) collection, Paris.

with J.-D. Cahn, Basel, 2006.

Resandro collection, Europe, primarily formed late 1960s-1997 (R-425).

**Published:**

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.148, no. R-425.

This kneeling king would have surmounted the handle of an incense burner, with his hands extended to hold the rim of a cartouche-shaped pan. Incense burners were used in both temple and funerary rituals. There are other examples of incense burners with a kneeling king, in the Walters Art Museum, Baltimore, acc. no. 54.498, the Metropolitan Museum of Art, New York, acc. no. 41.2.2, and in the British Museum, London, museum no. EA67189.



23

24\*

**AN EGYPTIAN OPHICALCITE BUST OF A GODDESS  
LATE PERIOD, 25TH-26TH DYNASTY, CIRCA 700-600 B.C.**

6cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Lord McAlpine collection.

Resandro collection, Europe, acquired in London on 24 December 1983 (R-416 (HP 27)).

**Published:**

S. Schoske and D. Wildung, *Gott und Götter im Alten Ägypten*, 1992, Mainz am Rhein, 1992, p.56, no. 35.

I. Grimm-Stadelmann (ed.), *Aesthetic Glimpses, Masterpieces of Ancient Egyptian Art, The Resandro Collection*, Munich, 2012, p.145, no. R-416.

**Exhibited:**

Berlin, Ägyptisches Museum und Papyrussammlung; Berlin, Staatliche Museen zu Berlin; Munich, Staatliche Sammlung Ägyptischer Kunst München; Hamburg, Museum für Kunst und Gewerbe Hamburg, *Gott und Götter im Alten Ägypten*, 1992-1993.

The complete statuette depicted a goddess, probably Isis, seated on a throne. The drilled hole on the front of the wig was for the attachment of an uraeus, while the flattened head had a separately-made headdress, both probably in metal. For another very similar bust of Isis with the same drilling for insertion of uraeus and headdress, see the Cincinnati Art Museum, Cincinnati, acc. no. 1947.383; the headdress would have been formed of a solar disc between bovine horns.



24

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



25\*

**AN ETRUSCAN BRONZE WARRIOR OR LARAN,  
GOD OF WAR  
CIRCA 5TH-EARLY 4TH CENTURY B.C.**

*25cm high*

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

**Provenance:**

Resandro collection, Europe, acquired November 1981.

This striking bronze, larger than most votive statuettes, either depicts a youthful warrior, or the god Laran, who was the Etruscan god of war and loosely equivalent to the Greek god Ares. The figure's partial nudity suggests divinity, however without an accompanying inscription, or the known attributes of Laran, such as a thunderbolt, the attribution cannot be certain. The sculpture is notable for its exquisite detailing: the helmet is finely incised with a large palmette at the front, and delicate scrolls adorn the sides, while the short kilt is secured by a belt with dotted triangles, and the pleated folds are bordered by a band of triangles and dots. The youth's impressive musculature is naturalistically modelled, and his short hair is visible beneath his helmet. For another youthful warrior, also wearing an Attic crested helmet with upturned cheekpieces, see D.G. Mitten and S.F. Doeringer, *Master Bronzes from the Classical World*, Mainz, 1968, p. 172, no. 173.



# Classical

## VARIOUS PROPERTIES

26\*

### A VILLANOVAN POTTERY IMPASTO WARE AMPHORA CIRCA EARLY-MID 7TH CENTURY B.C.

31.5cm high

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

#### Provenance:

Private collection, New York, 1980s, inv. no. 17160.  
Reputedly acquired at Tajan, Paris, in 2017.

For similar, see S. Cassani (ed.), *The Art of the Italic Peoples From 3000 to 300 B.C.*, Rome, 1993, p. 157, no. 63. As noted, the extraordinary spiked projections from the handles somewhat invalidates their practical function, while also epitomising the eccentricities of the most creative Villanovan pottery.

27\*

### A VILLANOVAN IMPASTO WARE URN IN THE FORM OF A HUT CIRCA 9TH-8TH CENTURY B.C.

35cm high; 36cm wide

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

#### Provenance:

Anonymous sale; Millon & Associates, Paris, 19 April 2010, lot 3.  
Property from a Princely Collection, acquired at the above sale.

These cinerary urns are thought to be modelled on houses of the same period with examples existing in both pottery and bronze; the roof would have been thatched and the walls made of wattle and daub. The recessed triangle in the roof above the door would have been a chimney hole. Sometimes the sex of the owner can be determined through decorative motifs on the side of the hut or through the inclusion of helmet or sword-like decoration on the lid. This example is adorned with a swastika on the door. For similar examples see the British Museum, London, reg. no. 1840,0111.15, and the Museum of Fine Arts, Boston, acc. no. 1974.171a-b.



26



27



detail

28\*

**A CENTRAL EUROPEAN BRONZE SWORD**  
**MIDDLE BRONZE AGE, CIRCA 13TH-10TH CENTURY B.C.**  
*70cm long*

£5,000 - 7,000  
 €6,000 - 8,400  
 US\$6,500 - 9,100

**Provenance:**

Dr. M., Germany, 1990s.  
 with Safani Gallery, New York, 2005.  
*Property from the Collection of Mr. & Mrs. Charles W. Newhall, III;*  
 Christie's, New York, 11 December 2009, lot 63.  
 Property from a Princely Collection, acquired at the above sale.

This type of Middle Bronze Age sword was made of a separately cast hilt and blade secured with two rivets. There is an example in the Metropolitan Museum of Art, New York, with similar fine spiral decoration on the hilt and pommel, acc. no. 54.46.8.

29

**A LARGE CORINTHIAN POTTERY ALABASTRON  
EARLY CORINTHIAN, CIRCA 620-590 B.C.**

19cm high

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

**Provenance:**

Henning Throne-Holst (1895-1980) collection, Stockholm.

*The Collection of the Late Henning Throne-Holst*; Christie's, London, 8 June 1988, lot 27.

Private collection, Sweden.

*Property from a Swedish Private Collection*; Christie's, London, 27 October 2004, lot 426.

Private collection, UK, acquired from the above sale.

**Published:**

*Antika Vaser, Samling Henning Throne-Holst*, private publication, 1975, no. 4.

Henning Throne-Holst was a distinguished industrialist and noted collector, and held numerous diverse memberships, including that of the Royal Swedish Academy of Engineering Sciences, and the National Swedish Arts Council. In recognition of his cultural contribution, a portrait of him was commissioned by the Swedish State as part of a collection honouring distinguished Swedes.



29

30

**A SMALL CORINTHIAN POTTERY ALABASTRON  
TRANSITIONAL PERIOD BETWEEN PROTOCORINTHIAN AND  
CORINTHIAN, CIRCA 640-625 B.C.**

8.5cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Private collection, Sweden, acquired in Frankfurt from Kurt Deppert in 1983.

*Property from a Swedish Private Collection*; Christie's, London, 27 October 2004, lot 421.

Private collection, UK, acquired from the above sale.

With two large confronting male heads, wearing headdresses and with exaggerated features; a hare is depicted vertically between them. Confronting male heads are rare in Corinthian alabastra, unlike the popular opposing animal motifs.



30





detail of tondo

31

**AN ATTIC BLACK-FIGURE SIANA CUP WITH HORSEMEN  
ATTRIBUTED TO THE TARAS PAINTER, CIRCA 560-550 B.C.**

25.7cm diam. excl. handles, 13.9cm high

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

**Provenance:**

*The J.L. Theodor Collection*; Sotheby's, New York, 17 December 1998, lot 68.

Private collection, UK, acquired at the above sale.  
Beazley Archive no. 19872.

**Published:**

P. Heesen, *The J.L. Theodor Collection of Attic Black-Figure Vases*, Amsterdam, 1996, pl. 23, no. 23.

The exterior of the cup depicts four youths, three of which are nude, on horseback, being greeted by draped men, some of whom are bearded. Brijder suggests the riders may represent victorious jockeys, as denoted by the wreath in the field, with the soaring birds overhead symbolizing speed and emphasising the prowess of the competitors. Regarding the older, standing figures, Brijder notes 'We may speculate about their identities: distinguished members of the riders' villages or families, or possibly the owners of the horses, for it is they and not the jockeys who would receive the prizes won in the races and who would reap the glory of victory' (ibid.).

The tondo depicts a running hoplite, wearing a high crested helmet and holding a shield and spear. The combining of depictions of athletes with warriors is known from other vases; cf. another black-figure Siana cup in a private collection in Virginia, which depicts a jockey race on one side, and a row of crouching hoplites on the other (P. Schertz (ed.), *The Horse in Ancient Greek Art*, Middleburg, VA, 2017, no. 60). The link between the two activities is clear; both sports and war are the remit of young men, who compete to the best of their physical ability to gain victory over an opponent. To go further, it is tempting to identify the hoplite of the tondo with one of the horsemen on the exterior - perhaps we are looking at a young Athenian engaging in the two activities held in arguably the highest regard by the *polis*, one to be undertaken during peacetime, the other, when necessitated by war.



32\*

**AN ATTIC BLACK-FIGURE EYE-CUP**  
**ATTRIBUTED TO THE LEAFLESS GROUP, CIRCA 525-500 B.C.**  
 20.5cm diam.

£8,000 - 12,000  
 €9,600 - 14,000  
 US\$10,000 - 16,000

**Provenance:**

The Metropolitan Museum of Art, New York, inv. no. GR554.  
*Cypriote & Classical Antiquities, Duplicates of the Cesnola & Other Collections, Sold by the Trustees of the Metropolitan Museum*; The Anderson Galleries, New York, 30-31 March 1928, lot 391.  
 Acquired by The Toledo Museum of Art from the above, acc. no. 28.168.  
*Property from the Toledo Museum of Art, Sold to Benefit the Acquisitions Fund*; Christie's, New York, 25 October 2016, lot 19.  
 Acquired by the present owner at the above sale.  
 Beazley Archive no. 331795.

**Published:**

J.D. Beazley, *Attic Black-figure Vase-painters*, Oxford, 1956, p. 634, no. 26, p. 713.  
 C.G. Boulter and K.T. Luckner, *Corpus Vasorum Antiquorum: The Toledo Museum of Art*, Fasc. 1, Toledo, 1976, pp. 26-27, no. 28.168, pls. 38.3, 39.2, 40.2.  
 T.H. Carpenter, with T. Mannack and M. Mendonca, *Beazley Addenda*, 2nd ed., Oxford, 1989, p. 145.

The motif of large, stylised eyes on the exterior of Attic cups first appeared c. 540-530 B.C., potentially due to East Greek or Egyptian influence. Their significance is often attributed to their having an apotropaic effect, protecting the drinker from harm. This example is one of the many eye-cups which depict a Dionysiac theme: on each side, a satyr rides a donkey between the eyes, while two satyrs flank the eyes, one of which holds a rhyton. Another satyr dances merrily in the tondo. This Dionysiac imagery was suited not only to the revelry of the sympotic contexts in which such drinking vessels were used, highlighted again by the grape vines bordering the scene, but also to the shape of the cup itself. When the drinker lifted the cup to their mouth, the vessel would cover his face and mask him with enormous eyes – to great theatrical, and indeed comedic, effect. This potential interplay of Dionysus as god of wine and god of theatre becomes even more appealing when we consider that the earliest evidence for masks being used in the theatre was by Thespis, the first 'actor', in 534 B.C.; just around when the earliest eye-cups were being produced. It might well be inferred that putting on a show was just as essential in the symposium as it was in the theatre.

For a very similar example, see A.-B. Follmann, *Corpus Vasorum Antiquorum*, Hanover, Fasc. 1, 1971, p. 40, no. R.1906, 163.



33

33\*

**A GREEK BRONZE PATERA HANDLE  
LATE ARCHAIC PERIOD, CIRCA 500 B.C.**

25.2cm high

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

Dr Philipp Lederer (1872-1944) collection, Berlin.  
Wilhelm Horn (1870-1959) collection, Berlin, acquired from the above  
19 October 1938.  
*The Collection of the late Wilhelm Horn*; Christie's, London, 11  
December 1987, lot 172.  
Anonymous sale; Christies, London, 8 June 1988, lot 225.  
Private collection, Australia, acquired at the above sale.

**Published:**

*Antiken Aus Rheinischem Privatbesitz*, Rheinisches Landesmuseum  
Bonn, 1973, taf. 93, nr. 211.

**Exhibited:**

Bonn, Rheinischen Landesmuseum, 9 November 1973-13 January  
1974.

For a complete patera with similar handle, see D.G. Mitten and S.F.  
Doeringer, *Master Bronzes from the Classical World*, Mainz, 1968, no.  
76 (Royal Ontario Museum, acc. no. 957.161). The majority of these  
handles are thought to have been made in Greek workshops in South  
Italy.

34

**AN EAST GREEK POTTERY FIGURAL ARYBALLOS IN THE  
FORM OF A BOOTED LEG  
RHODES, CIRCA 600-550 B.C.**

20cm high

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

M. Sebillau collection, acquired ca. 1960.  
with J.-P. Mariaud de Serres, Paris, May 2007.  
with Royal-Athena Galleries, New York.  
Property from a Princely Collection, acquired from the above in 2008.

Cf. a 'plastic' leg vase from Rhodes or South Ionia in the Royal Ontario  
Museum, object no. 919.5.114.



34



# The Senator William A. Clark (1839-1925)

## Collection of Greek Terracottas and Pottery

Lots 35-38



(side A)



(side B)

35\*

### AN ATTIC RED-FIGURE PELIKE ATTRIBUTED TO THE PAN PAINTER, CIRCA 460 B.C.

18.7cm high

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

#### Provenance:

Raphaël Collin (1850-1916) collection, Paris.  
The Senator William A. Clark (1839-1925) Collection, acquired from the above in 1911.  
Bequeathed to the Corcoran Gallery of Art, Washington D.C., 1925.  
Deaccessioned and gifted to the American University Museum at the Katzen Arts Center, Washington D.C., 2014.  
with Sands of Time Ancient Art, Washington D.C., 2021.

#### Published:

R. Collin, *Collection of Antique Grecian, Egyptian and Etruscan Statuettes, Vases, Tanagras, Etc.*, Paris, 1911, p. 26, no. 180.  
Original Clark Catalog, Part II, p. 250, no. 180.  
*The Illustrated Handbook of the W.A. Clark Collection*, The Corcoran Gallery of Art, Washington D.C., 1928, p. 123, no. 2682 (and in the 1932 edition of the same name).

#### Exhibited:

Corcoran Gallery of Art, Washington D.C., 'The William A. Clark Collection,' 26 April-16 July 1978.  
'The William A. Clark Collection; Treasures of a Copper King,' Yellowstone Art Center, Billings, Montana: May 6 - July 30, 1989; and Montana Historical Society, Helena, Montana: August 15 - October 7, 1989.

Side A with two robed ephebes leaning on walking sticks; side B with another standing robed ephebe, with a walking stick.

Beazley recognised the Pan Painter as a pupil of Myson, 'a mannerist, and connected with the earlier members of the Mannerist Group, but far above them: an exquisite artist' (*Attic Red-figure Vase Painters*, Oxford, vol. 1, 1984, p. 550). Cf. another Pan Painter pelike in the British Museum, London, acc. no. 1814,0704.497, depicting two dancing maenads on side A, with a similar spotted upper border and band of meander below the scene.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



36\*

**AN ATTIC WHITE-GROUND LEKYTHOS  
CIRCA 5TH CENTURY B.C.**

41cm high

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

Raphaël Collin (1850-1916) collection, Paris.  
The Senator William A. Clark (1839-1925) Collection, acquired from the above in 1911.  
Bequeathed to the Corcoran Gallery of Art, Washington D.C., 1925.  
Deaccessioned and gifted to the American University Museum at the Katzen Arts Center, Washington D.C., 2014.  
with Sands of Time Ancient Art, Washington D.C., 2021.

**Published:**

R. Collin, *Collection of Antique Grecian, Egyptian and Etruscan Statuettes, Vases, Tanagras, Etc.*, Paris, 1911, p. 25, no. 174.  
Original Clark Catalogue, Part II, p. 249, no. 174.  
*The Illustrated Handbook of the W.A. Clark Collection*, The Corcoran Gallery of Art, Washington D.C., 1928, p. 123, no. 2676 (and in the 1932 edition of the same name).

**Exhibited:**

Corcoran Gallery of Art, Washington D.C., 'The William A. Clark Collection,' 26 April-16 July 1978.

White-ground lekythoi became popular in Attica during the 5th Century B.C.. They were associated with funerary and ritual functions and were frequently decorated with funerary scenes including images of grave stelae. The lekythoi would have contained oils and were used for pouring libations at funerary altars.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

37\*

**AN ATTIC RED-FIGURE PELIKE  
ATTRIBUTED TO THE PAINTER OF ATHENS 14627,  
CIRCA MID 4TH CENTURY B.C.**

20cm high

£2,000 - 3,000  
€2,400 - 3,600  
US\$2,600 - 3,900

**Provenance:**

Raphaël Collin (1850-1916) collection, Paris.  
The Senator William A. Clark (1839-1925) Collection, acquired from the above in 1911.  
Bequeathed to the Corcoran Gallery of Art, Washington D.C., 1925.  
Deaccessioned and gifted to the American University Museum at the Katzen Arts Center, Washington D.C., 2014.  
with Sands of Time Ancient Art, Washington D.C., 2021.

**Published:**

R. Collin, *Collection of Antique Grecian, Egyptian and Etruscan Statuettes, Vases, Tanagras, Etc.*, Paris, 1911, p. 27, no. 186.  
Original Clark Catalog, Part II, p. 251, no. 186.  
*The Illustrated Handbook of the W.A. Clark Collection*, The Corcoran Gallery of Art, Washington D.C., 1928, p.124, no. 2688 (and in the 1932 edition of the same name).

**Exhibited:**

Corcoran Gallery of Art, Washington D.C., 'The William A. Clark Collection,' 26 April-16 July 1978.

One side with a satyr standing with his foot on a low plinth, and leaning towards a seated woman, a tambourine in her lowered left hand and a dish in her raised right hand. The other side with another satyr in a similar position, with a female figure in a belted chiton leaning away from him.



37

38

**A BOEOTIAN TERRACOTTA FIGURE OF A DANCER  
CIRCA 4TH CENTURY B.C.**

18.9cm high

£2,500 - 3,500  
€3,000 - 4,200  
US\$3,200 - 4,500

**Provenance:**

Raphaël Collin (1850-1916) collection, Paris.  
The Senator William A. Clark (1839-1925) Collection, acquired from the above in 1911.  
Bequeathed to the Corcoran Gallery of Art, Washington D.C., 1925.  
Deaccessioned and gifted to the American University Museum at the Katzen Arts Center, Washington D.C., 2014.  
with Sands of Time Ancient Art, Washington D.C., 2021.  
*The Senator William A. Clark Collection of Greek Terracottas and Pottery*; Bonhams, London, 7 December 2023, lot 31.  
Private Collection, UK, acquired at the above sale.

**Published:**

R. Collin, *Collection of Antique Grecian, Egyptian and Etruscan Statuettes, Vases, Tanagras, Etc.*, Paris, 1911, p. 10, no. 76.  
Original Clark Catalogue, Part II, p. 249, no. 76.  
*The Illustrated Handbook of the W.A. Clark Collection*, The Corcoran Gallery of Art, Washington D.C., 1928, p. 108, no. 2579 (and in the 1932 edition of the same name).

**Exhibited:**

Corcoran Gallery of Art, Washington D.C., 'The William A. Clark Collection,' 26 April-16 July 1978.

For another mantle dancer, see R.A. Higgins, *Greek Terracottas*, London, 1967, p. 78, pl. 34c.



38

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





40



39

#### VARIOUS PROPERTIES

39\*

**AN EAST GREEK POTTERY FIGURAL ARYBALLOS IN THE FORM OF A BOOTED LEG  
RHODES, CIRCA 600-550 B.C.**

*21.2cm high*

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

#### Provenance:

German art market.

Swiss art market, 1980.

Private collection, Switzerland, 2003.

Anonymous sale; Christie's, New York, 6 June 2013, lot 534.

Property from a Princely Collection, acquired at the above sale.

Cf. a 'plastic' leg vase from Rhodes or South Ionia in the Royal Ontario Museum, object no. 919.5.114.

40

**AN ETRUSCAN BRONZE THYMIATERION  
CIRCA EARLY 5TH CENTURY B.C.**

*23.5cm high*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

#### Provenance:

Anonymous sale; Christie's, London, 10 July 1987, lot 195.

with Royal-Athena Galleries, New York.

Private collection, UK, acquired from the above.

For similar, see an example at the Staatliche Museen zu Berlin, acc. no. Fr. 692, and two examples of nude dancing figures on similar tripod tables, also the bases of incense-burners, in S. Haynes, *Etruscan Bronzes*, London, 1985, p. 177, pls 90-91. This form of thymiaterion was solid cast in several pieces, and riveted together. The examples cited by Haynes, which are at the British Museum, London, and the Antikenabteilung, Berlin-Charlottenburg, are both thought to come from Chiusi.



41

41\*

**AN ETRUSCAN TERRACOTTA MALE VOTIVE HEAD  
CIRCA 4TH-3RD CENTURY B.C.**

*26cm high*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Private collection, England, 1985.

with Rupert Wace Ancient Art, London, 1990s.

Private collection, Switzerland, acquired from the above prior to December 2003 (recorded in an inventory in December 2003).

42\*

**AN ITALIC BRONZE SCHEMATIC MALE FIGURE  
UMBRIA, CIRCA 5TH CENTURY B.C.**

*18.3cm high incl. tangs*

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

**Provenance:**

Dr. Böttger collection, Germany and Switzerland, acquired in the 1960's.

Gifted to Mrs. G. Landois (1925-2016) circa 2001, Lugano-Montagnola; and thence by descent to the present owner (recorded in an inventory in December 2003).

For a similar figure, though depicting a woman wearing a long robe, see *The Art of the Italic Peoples, From 30000-300 BC*, Naples, 1993, p. 254, no. 153. As with the present lot, the female figure has a cylindrical head, with scarcely projecting nose, and the details of the nipples and navel are indicated. The feet of both figures have grooves. The author suggests that the spread arms may be a gesture of worship.



42



43

43

**A CANOSAN TERRACOTTA GROUP OF A BOY ON A RABBIT  
APULIA, CIRCA 3RD CENTURY B.C.**

*13.5cm high*

£3,000 - 5,000  
€3,600 - 6,000  
US\$3,900 - 6,500

**Provenance:**

Private collection, Neuchâtel, 1977.  
Anonymous sale; Christie's, New York, 8 June 2012, lot 101.  
Property from a Princely Collection, acquired at the above sale.

The Greeks associated hares and rabbits with fertility and Spring and they were connected to ideas of life, death and re-birth. Hares were considered sacred to the goddess Aphrodite and Eros, and live hares were gifted as tokens of love.



44

44

**A CANOSAN TERRACOTTA GROUP OF EROS AND PSYCHE  
APULIA, CIRCA 3RD CENTURY B.C.**

*14cm high*

£3,000 - 5,000  
€3,600 - 6,000  
US\$3,900 - 6,500

**Provenance:**

Private collection, Neuchâtel.  
Anonymous sale; Christie's, New York, 8 June 2012, lot 100.  
Property from a Princely Collection, acquired at the above sale.



45\*

**A GREEK TERRACOTTA FEMALE FIGURE WITH A BIRD ON  
HER SHOULDER**  
**SOUTH ITALY, CIRCA 4TH-3RD CENTURY B.C.**

25cm high

£4,000 - 5,000

€4,800 - 6,000

US\$5,200 - 6,500

**Provenance:**

Private collection, France, 1979.

with Nina Borowski, France, 1990s.

Private collection, Switzerland, acquired from the above prior to  
December 2003 (recorded in an inventory in December 2003).

Accompanied by an Oxford Authentication Ltd. thermoluminescence  
report dated 8 October 2024.

The heavily swathed female wears a relatively narrow-rimmed *tholia*; for  
similar, see the Louvre, Paris, acc. no. MNB 572 and the Metropolitan  
Museum of Art, New York, acc. no. 11.212.16.

46

**A HELLENISTIC TERRACOTTA TOY CRADLE**  
**SOUTH ITALY, CIRCA 4TH-3RD CENTURY B.C.**

27cm long

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

**Provenance:**

Private collection, Geneva, acquired in the 1960s.

with Galerie Gunter Puhze, Freiburg.

Property from a Princely Collection, acquired from the above in 2010.

For the form, in sheet bronze, see a model cradle at the Museum of  
Fine Arts, Boston, acc. no. 96.671, discovered in Palaeopolis. The  
MFA also holds a Tanagra figure of a mother with infant twins, named  
as Tyro with her children Pelias and Neleus (acc. no. 01.7826), which  
depicts the mother looking lovingly down at her swaddled infants, who  
lay in a cradle of the same form as the present lot. The diminutive size  
of this example suggests it was a model, or toy.



45



46



47\*

**THREE GREEK GOLD WREATHS  
HELLENISTIC PERIOD, CIRCA 3RD-1ST CENTURY B.C.**

*largest wreath 20cm diam. (3)*

**£8,000 - 12,000**

**€9,600 - 14,000**

**US\$10,000 - 16,000**

**Provenance:**

R.v.F. collection, Germany.

Anonymous sale; Gorny and Mosch, Munich, 19 June 2009, lot 128.

Private collection, Paris, acquired at the above sale.

*The Antiquities sale, de Louxor à Rome, voyage d'un passionné;*

Bonhams, Paris, 7 October 2021, lot 41.

Private collection, Hong Kong, acquired from the above sale.

The most famous of these types of myrtle wreaths also combines flowers and is that of Queen Meda, found at Vergina in the tomb of Alexander the Great's father, Philip II of Macedon. However, such gold wreaths have been found in burials all over the Hellenistic world including Asia Minor, the North Pontic, and Magna Graecia.



48\*

**A GREEK MARBLE TORSO OF YOUTHFUL DIONYSOS  
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.**

47cm high

£30,000 - 40,000

€36,000 - 48,000

US\$39,000 - 52,000

**Provenance:**

Private collection, Lausanne, acquired in the 1980s.

New York art market, 2016.

The sensuous, idealised modelling of this torso evokes the Lycian Apollo, the famed masterpiece of Praxiteles, originally executed in the 4th Century B.C. and copied extensively into the Roman period. Smith notes that in the Hellenistic period, the images of Dionysos and Apollo were 'brought so close to each other that in some cases it can be hard to tell which god is represented...Dionysos underwent a remarkable transformation, from bearded venerability to Apolline youth' (R.R.R. Smith, *Hellenistic Sculpture*, London, 1991, p. 65). The result was 'a style for gods who were powerful and youthful but not boys', characterised by a languid air and relaxed posture (ibid). For other torsos of Dionysos in the Praxitelean tradition, see C.C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley, 1981, p. 65, pl. 37 and p. 69, pl. 41, and Smith, *ibid*, pl. 77.





49

49

**A ROMAN MARBLE FEMALE VEILED HEAD  
CIRCA 1ST CENTURY B.C.- 1ST CENTURY A.D.**

29.5cm high

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

**Provenance:**

with Sasson Ancient Art Ltd, Jerusalem, before 2000.  
Private collection, UK, acquired from the above.

This meditative sculpture, depicting a serenely gazing woman, is likely a portrait of the *pudicitia*-type, i.e. a modest and pious Roman aristocratic lady or priestess, as opposed to a depiction of a goddess, despite the somewhat idealised facial features. The full figure would have been heavily swathed in a long chiton and himation, which is drawn up and over her bound hair and adorned with a flat head-band. The type is well attested across the Roman Empire, from the 1st Century B.C. onwards. For more examples, see M. Bieber, *Ancient Copies*, New York, 1977, pl. 102-103.



50

50\*

**A HELLENISTIC MARBLE FUNERARY STELE FOR  
THEOGENEIA, DAUGHTER OF ARTEMIDOROS  
CIRCA 2ND-1ST CENTURY B.C.**

78cm high, 47.5cm wide, 20.5cm deep

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

Anonymous sale; Sotheby's, London, 17-18 July 1985, lot 334.  
Private collection, acquired from the above sale; and thence by descent to the present owner.

During the 2nd-1st Centuries B.C. large numbers of figurative relief stelae were produced in the Eastern Mediterranean and give a good indication of daily life and society. They depict prosperous citizens, such as the woman in the above stele, shown sitting on a throne-like seat flanked by diminutive servants. For a discussion of the types of stelae from this region and how they indicate the rise of individual prosperity and cities, see B.S. Ridgway, *Hellenistic Sculpture II*, Wisconsin, 2000, pp. 189-229.



51

**A HELLENISTIC MARBLE HEAD OF A GODDESS  
CIRCA 3RD-2ND CENTURY B.C.**

35cm high

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

**Provenance:**

with Sakae Art Gallery, Japan.

Acquired by the present owner from the above June 1981.

This impressive head likely depicts a goddess such as Hera or Demeter, and was probably once part of a major public cult statue. For similar, see M.B. Comstock & C.C. Vermeule, *Sculpture in Stone, the Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*, Boston, 1976, p. 58, no. 90, acc. no. 89.152; as with this work, a separately worked marble section completed the back of the head, probably forming a veil, a known practice for monumental sculptures of the Hellenistic period. See also B. Sismondo Ridgway, *Hellenistic Sculpture II*, Wisconsin, 2000, p. 241, pl. 68 for another female head, from the Letoon near Xanthos, which was also made from separate parts and possibly acrolithic, with the upper portion of the hair being completed in either marble, stucco or even paint.



52

52\*

**A ROMAN ROCK CRYSTAL AMPHORISKOS  
CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.**

6.2cm high

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

**Provenance:**

Chalk collection, UK, 1970s; and thence by descent, until 1994.

Private collection, New York.

with Ariadne Galleries, New York, 2015.

Anonymous sale; Arte Primitivo, New York, 18 May 2022, lot 586.

Accompanied by a report by Striptwist Ltd, dated 20 November 2014.

Rock crystal vessels, such as dishes, drinking cups, and small amphoriskoi such as this, were rare and highly prized luxury items in the Roman Empire. The paucity of the material, available only from a limited number of sources, and the labour-intensive manufacturing process, made their ownership the remit of the elite only. Amphoriskoi such as this piece most likely contained expensive perfumed oils, and likely formed part of the toilette of a high-born Roman matrona. Cf. an example in the Museum of Fine Arts, Boston, acc. no. 99.457, which has a faceted octagonal body, and another at the Getty Museum, acc. no. 83.AN.331.

53\*

**A ROMAN RED GRANITE MINIATURE BASE OF THE OBELISK  
OF MONTECITORIO**

**CIRCA LATE 1ST CENTURY B.C.- EARLY 1ST CENTURY A.D.**

with inscription on one side reading: IMP. CAESAR DIVI F. / AVGVSTVS / PONTIFEX MAXIMVS / IMP. XII COS. XI TRIB. POT. XIV / AEGVPTO IN POTESTATEM / POPVLI ROMANI REDACTA / SOLI DONVM DEDIT ('General Caesar, son of divine (Caesar) Augustus, the Pontifex Maximus, General twelve [times], consul eleven [times], tributan power fourteen [times], with Egypt having been reduced into the power of the Roman people, (Augustus) has given this gift to the sun'),  
4.7cm high, 2.9cm wide, 2.9cm deep

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

Private collection, USA, acquired at a Pittsburgh auction, ca. 1998-2001.

with Medusa Ancient Art, Montreal, 2021.

Private collection, USA, acquired from the above.

This diminutive block is part of an ancient miniature souvenir reproduction of the monumental Obelisk of Montecitorio; this preserved element is the base, which is drilled at the top for insertion of the now-missing obelisk. The Obelisk of Montecitorio, also in red granite, dates to the reign of Psamtek II, circa 594-589 B.C., and was first erected in Heliopolis at the sanctuary of Re. Following the defeat of Cleopatra and Mark Antony at the Battle of Actium in 31 B.C., Egypt fell to Roman rule, and in 10 B.C. Augustus ordered this obelisk, along with others, to be transported and re-erected in Rome, a sign of his hegemony over a formerly formidable foe, as recorded in the text he had inscribed onto the base. The monolith was erected in the Campus Martius and functioned as the gnomon in the Solarium Augusti.



53



54

**A ROMAN BRONZE FITTING IN THE FORM OF MARS  
CIRCA 1ST-2ND CENTURY A.D.**

Affixed to a modern Plowden & Smith perspex blade, ca. 1970s,  
12cm high

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

with Spink & Son, Ltd, London.

Private collection, UK, acquired in the 1960s or 1970s.

This interesting, solid cast, attachment depicts Mars (or possibly a Roman legionary) dynamically vanquishing an enemy soldier, and retains original silver inlays on the small circular shield held by the god, and the remains of red and green enamel inlays highlighting details of the armour.

55\*

**A ROMAN BRONZE FIGURE OF MINERVA  
CIRCA 2ND CENTURY A.D.**

15cm high

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

with Royal-Athena Galleries, New York (*Art of the Ancient World*, vol. IV, 1985, no. 285).

J.F. collection, Loveland, Ohio, acquired from the above 1985.

New York art market, 2008.

Private collection, London, 2010-2016.

**Exhibited:**

Ohio State University, 1985-1990.

Picker Art Gallery, Colgate University, New York, 1990-2007.

Wearing a high-crested Attic helmet, and an aegis over her long chiton, this Minerva likely once held a shield or an owl on her left arm, and a spear in her right hand; her scale is appropriate to the *lararium* of a wealthy household. For similar, see a figure in the Detroit Institute of Arts, acc. no. 51.229.



54



55



56

56\*

**A ROMAN MARBLE HEAD OF A SATYR  
CIRCA 1ST-2ND CENTURY A.D.**

*20.5cm high*

£12,000 - 15,000

€14,000 - 18,000

US\$16,000 - 19,000

**Provenance:**

Private collection, France, acquired in the 1950s.

Credit Municipal de Paris, Paris, 2 April 2016.

Anonymous sale; Sotheby's, London, 12 June 2017, lot 35.

Acquired by the present owner at the above sale.

For similar, also wearing a fillet adorned with grape clusters, see Princeton University Art Museum, New Jersey, acc. no. y1985-41; it is noted that the type is possibly after a Greek original of the mid-2nd Century B.C.

57

**A ROMAN MARBLE RELIEF TORSO OF DIONYSUS  
CIRCA 2ND CENTURY A.D.**

*40.5cm high*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

Private collection, France, 19th Century.

Private collection, France, acquired 1960s-1970s.

Acquired at auction in France.

Anonymous sale; Sotheby's, London, 12 June 2017, lot 62.

Private collection, UK, acquired by at the above sale.

Cf. a sarcophagus with drunken Hercules joining Dionysus in procession in the National Archaeological Museum, Naples (inv. no. 6776); the slender, youthful Dionysus is executed in very high relief and is similarly clad to the present lot.



57



58

**A ROMAN MARBLE TORSO OF APHRODITE  
CIRCA 2ND CENTURY A.D.**

*28cm high*

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

**Provenance:**

Private collection, France, acquired before 1945, and thence by descent.

French art market.

Anonymous sale; Bonhams, London, 3 April 2014, lot 42.

Private collection, London, acquired at the above sale.





59

**A LARGE ROMAN MARBLE HEAD OF A BEARDED GOD,  
POSSIBLY A RIVER GOD OR ZEUS SERAPIS  
CIRCA 1ST-2ND CENTURY A.D.**

*27cm high, 21cm wide, 23cm deep*

£50,000 - 70,000

€60,000 - 84,000

US\$65,000 - 91,000

**Provenance:**

J. Melton collection, London.

J. Klejman collection, New York, acquired from the above 9 June 1961.

Private collection, UK.

The somewhat flattened top of the head perhaps suggests that a modius, the characteristic headdress of Zeus Serapis, once sat atop the luxurious curling locks of the god depicted.



60\*

**A ROMAN MARBLE HEAD OF A CELTIC HOUND  
CIRCA 2ND CENTURY A.D.**

30cm high

£30,000 - 40,000

€36,000 - 48,000

US\$39,000 - 52,000

**Provenance:**

Private collection, USA, acquired in 1939; and thence by descent to the present owner.

The naturalistic portrayal of the dog's expression, along with its smoothly defined musculature and up-tilted head, closely resembles two collarless crouching hounds in the Naples Archaeological Museum (inv. nos 6216 and 6219). The upward pose of the above head suggests that it may also have come from a seated sculpture of a hound that conveys aspects of loyalty and protection. Such sculptures would have been suitable for both residential and funerary contexts.

The life-size proportions and features of the above lot are also similar to those of two groups of hounds that were excavated by Gavin Hamilton in Monte Cagnolo and sold in 1774 to the Vatican (Vatican Museum, Belvedere Palace, Room of Animals, TY 12/3:Library 4) and to Charles Townley (now in the British Museum, London, acc. no. 1805.0703.8). Townley initially mistakenly referred to his sculptural group of playful or grooming dogs as "greyhounds"; it is now thought that this type of sculpture represents either Celtic Greyhounds or salukis, as identified by Sir Terence Clark. The above lot is also related in style to the Thomas Hope hounds that were collected on his Grand Tour in the late 18th Century, cf. G. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, p. 90, nos 36 & 37, pl. 54 and subsequently sold at Bonhams, in the Antiquities sale of 3 July 2019, lot 151.



61

**A MONUMENTAL ROMAN MARBLE PORTRAIT BUST OF THE  
EMPEROR HADRIAN  
HADRIANIC PERIOD, REIGN 117-138 A.D.**

*50cm high*

£80,000 - 120,000

€96,000 - 140,000

US\$100,000 - 160,000

**Provenance:**

Swiss art market, February 1988.

Private collection, Liechtenstein.

Born in 76 A.D., Publius Aelius Hadrianus came to power after the death of his adoptive father, Trajan, in 117 A.D. Portrait heads of the Emperor, such as the above lot, may have come from a cult statue or from a bust to be set on a pediment in a temple or public building. After heads of the Emperor Augustus, those of the Emperor Hadrian

survive in the largest numbers: this was due to his long reign and his extensive travels, which caused cities to raise monuments to the Emperor in advance of his arrival or in commemoration afterwards. In contrast to the expansionist policies of his predecessors, Hadrian focused on consolidating and stabilising the Empire and to this end, he travelled widely throughout the Roman territory, including to Spain, Greece, Asia and Egypt.

Despite reigning for 21 years, Hadrian's portrait heads barely aged and represented him in his middle-aged prime. He was the first Emperor to be depicted with a beard, perhaps a reflection of his love for Greek culture, a trend that was followed by subsequent emperors. Typically his beard is closely cropped and grows down towards his neck. His hair is shown in waves falling forwards from the crown, ending in distinct curls arranged around the forehead. Portraits of the emperor have been categorised in six types largely distinguished by subtle difference in the arrangement of his hair. For a similar portrayal see F. Johansen, *Catalogue Roman Portraits II*, NY Carlsberg Glyptotek, 1995, p. 110, fig. 40.







62

**62**  
**A LARGE ROMAN SILVER PLATE DECORATED WITH**  
**A RIVER GOD**  
**CIRCA 3RD CENTURY A.D.**

*31.5cm diam., weight 945g.*

£20,000 - 30,000  
 €24,000 - 36,000  
 US\$26,000 - 39,000

**Provenance:**

Property from a Princely Collection, acquired at Cultura (international art fair) in Basel in October 2002.  
 On loan to the Antikenmuseum Basel from 24th October 2002 to 31st July 2018.

Cf. a Roman silver dish excavated at Chaourse and now at the British Museum, London (museum no. 1890,0923.1); the decorated bands encircling the central tondo are very similar to the present lot. The BM example is adorned with a figure of Mercury, alongside a cockerel and a ram, which were originally gilded. Dishes such as these, with low-relief medallions in the centre, are thought to have served a practical, rather than ritualistic, function; see D.E. Strong, *Greek and Roman Gold and Silver Plate*, Glasgow, 1966, p. 172-3 for further discussion.



63

**63\***  
**A ROMAN BRONZE INCENSE BURNER WITH A DOLPHIN**  
**HANDLE**  
**CIRCA 2ND-3RD CENTURY A.D.**

*22.5cm long*

£2,000 - 3,000  
 €2,400 - 3,600  
 US\$2,600 - 3,900

**Provenance:**

with Sasson Ancient Art Ltd, Jerusalem, before 2000.  
 Private collection, UK, acquired from the above.

64

**A ROMAN SILVER PLATE DEPICTING A SACRIFICIAL SCENE  
CIRCA 3RD-4TH CENTURY A.D.**

16.5cm diam., weight 344g.

£30,000 - 40,000

€36,000 - 48,000

US\$39,000 - 52,000

**Provenance:**

S.W. collection, Germany, acquired from his grandparents.  
Anonymous sale; Pierre Bergé, Paris, 30 May 2015, lot 195.  
Acquired by the present owner at the above sale.

This richly decorated dish depicts a Roman hero, clad as a legionary, approaching a goddess or priestess in front of a temple facade in a woody glade; the goddess is likely Diana, as indicated by the hound who accompanies her, and she is holding a torch. The hero appears to be offering his weapons in dedication, which lay at the base of a sacrificial altar. Sol and Luna are depicted in the clouds above, watching the scene unfold.

Known as show-plates, or picture-dishes, shallow dishes such as this with figural scenes which fill the entire field of the interior are first attested in the 1st Century A.D., becoming increasingly popular throughout the 2nd-3rd Century, until the early Byzantine period. Notable examples include the Mildenhall Bacchic plate in the British Museum, London, acc. no. 1946.1007.2, discovered in Suffolk in the 1940s and dating to the 4th Century A.D., and a dish from Aquileia, now in the Kunsthistorisches Museum in Vienna (D.E. Strong, *Greek and Roman Gold and Silver Plate*, Glasgow, 1966, pl. 44A).

65

**A ROMAN MARBLE SARCOPHAGUS PANEL OF DIONYSUS  
CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.**

32cm x 25cm

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

**Provenance:**

Private collection, Buckinghamshire, discovered during renovation work in their garden around 10 years ago.



64



65





66\* W

**A ROMAN MARBLE MOSAIC PANEL WITH EROS  
HUNTING A STAG**

**CIRCA 3RD-4TH CENTURY A.D.**

*312cm long, 68cm high, mounted*

£40,000 - 60,000

€48,000 - 72,000

US\$52,000 - 78,000

**Provenance:**

Quintens collection, Belgium, 1975-1994, when acquired by the present owner.

**Exhibited:**

Metropolitan Museum of Art, New York, 25 September 2014-25 September 2017, object no. L.2014.62.4.

While Eros is more often depicted targeting mortal and immortal victims alike with his deadly arrows to ignite their passions and desires, here we see him preparing to throw a spear at a flighty stag as it attempts to escape his wound. The highly masculine and athletic theme of the hunt is parodied by the appearance of the chubby and seemingly unthreatening Eros; though if the stag symbolises Artemis, as it so frequently does, then we once more see an allegory for the subjugation of chastity to human desire. Many maidens who were followers of Artemis were similarly smited by Aphrodite and Eros in classical literature; for example, the virginal Atalanta lost her foot-race to Hippomenes, who consequently won her hand as a prize, only at the interference of Aphrodite, who felt spurned by the girl's rejection of her cult.

On this mosaic, the stylized foliage surrounding the characters and the warm, vibrant colours of the tesserae likely took their inspiration from workshops in North Africa; both features are typical of the increasingly dominant provincial influence on Roman mosaics in the 3rd-4th Centuries A.D.. The relatively narrow height of this panel suggests it may have been part of a decorative border of a large-scale floor mosaic. Another border panel from the same original mosaic was sold at Christie's New York, on 6 June 2013 (lot 652).





details of lot 66



67



67\*

**A LATE ROMAN OR BYZANTINE SOLID GOLD BRACELET  
WITH AGATE CABOCHON  
CIRCA 4TH-5TH CENTURY A.D.**

*7.2cm diam., weight 67g.*

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

**Provenance:**

with Nasli M. Heeramanek, New York, 1960s.

with Alexander Gallery, New York, 1993.

New York art market, acquired 1990s.

Accompanied by a report by John Twilley, dated 21 December 2012.

68

**A COLLECTION OF EGYPTIAN, GREEK, ROMAN AND  
BYZANTINE GOLD AND GARNET JEWELLERY, AND A  
WESTERN ASIATIC GOLD PENDANT  
CIRCA LATE 2ND MILLENNIUM B.C.-7TH CENTURY A.D.**

*pendant 4.7cm diam. max; boat earrings 2.7cm long max. (23)*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

K.S. collection, UK, formed in the 1970s-1980s; and thence by inheritance to the present owner.

Gold and garnet pendant:

Louis de Clercq (1882-1901) collection, Paris;

**Published:** A. de Ridder, *Collection de Clercq, Catalogue Tome VII: Les Bijoux et les Pierres Gravées*, Paris, 1911, p.242, no. 1348.

For the Western Asiatic gold pendant, see E.O. Negahban, 'Pendants from Marlik', *Iranica Antiqua*, vol. XXIV, pp.175-198; see pl. VI for some closely related examples.

68



69

**THREE BYZANTINE GOLD SANDWICH GLASS TILES**  
**CIRCA 9TH-12TH CENTURY A.D.**

*Two tiles: 9cm x 9cm; and another 8.5cm x 8.3cm (3)*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Theodor Sehmer (1885-1979) collection, the Westerhof, Tegernsee, Bavaria.

*Islamic Tiles and Pottery from the Collection of Theodor Sehmer (1885-1979); Christie's, London, 27 April 2004, lot 201.*

Property from a Princely Collection, acquired from the above sale.



69

70

**A BYZANTINE GOLD SANDWICH GLASS TILE**  
**CIRCA 9TH-12TH CENTURY A.D.**

*8cm x 8.5cm*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Saeed Motamed (1925-2013) collection, Frankfurt am Main.

Anonymous sale; Bonhams, London, 22 September 1998, lot 314.

Property from a Princely Collection, acquired at the above sale.

There is a similar example in the Metropolitan Museum of Art, New York, acc. no. 46.174.



70

71\*

**A PAIR OF OSTROGOTHIC GILT SILVER DIGITATED FIBULAE**  
**CIRCA 5TH-6TH CENTURY A.D.**

*Both 12.2cm long (2)*

£6,000 - 8,000

€7,200 - 9,600

US\$7,800 - 10,000

**Provenance:**

Private collection, England.

Anonymous sale; Christie's, London, 9 December 1992, lot 36.

Private collection, Australia, acquired at the above sale.



71

## Near Eastern



72

72

### THREE SUMERIAN CALCITE AND STONE SEALS LATE URUK-JEMDET NASR PERIOD, CIRCA 3300-2900 B.C.

Including a banded calcite lion head, the base with drill hole technique, 3cm x 4cm; a calcite vulture seal, the base drilled with two animals, 2.5cm x 3.5cm; and a brownstone vulture seal, the base drilled with four animals, 5cm x 5.5cm (3)

£2,000 - 3,000  
€2,400 - 3,600  
US\$2,600 - 3,900

#### Provenance:

Professor Hans and Marie-Louise Erlenmeyer collection, formed between 1943-1964.  
*The Property of the Erlenmeyer Stiftung*; Sotheby's, London, 12 June 1997, lot 16 (part).  
Private collection, UK, acquired from the above sale.



73

(reverse)

73\*

### A MESOPOTAMIAN BLACK STONE LION STAMP SEAL AMULET LATE URUK-JEMDET NASR PERIOD, CIRCA 3300-2900 B.C.

5.6cm wide

£2,000 - 3,000  
€2,400 - 3,600  
US\$2,600 - 3,900

#### Provenance:

European art market, 1990s.  
Private collection, USA, acquired 1999.

Stamp seals and cylinder seals were extremely personal objects indicative of social status and individual taste. The design engraved onto the reverse of a seal pertained to the owner alone and its impression was stamped onto surfaces in place of a signature; this lot is engraved with three quadrupeds, with shapes in the field. Cf. an example in green calcite in the British Museum, London, which has a similar large head and crouching, foreshortened body (acc. no. 1929,0715.22).



74



75

74

**A LARGE MESOPOTAMIAN LAPIS LAZULI, LIMESTONE AND  
BLACK STONE EYE INLAY  
EARLY DYNASTIC, CIRCA 2600-2250 B.C.**

*7cm long*

£6,000 - 8,000  
€7,200 - 9,600  
US\$7,800 - 10,000

**Provenance:**

Private collection, Europe, 1975.

Swiss art market.

Anonymous sale; Christie's, New York, 4 June 2008, lot 78.

Property from a Princely Collection, acquired from the above.

An eye such as the example above may have come from a large statue of a worshipper. Wide eyes were intended to convey prayerful awe. There is a Sumerian alabaster statue of a worshipper with wide-eyed inlays in the Metropolitan Museum, New York, acc. no. 40.156, dated circa 2900-2600 B.C.

75

**A LARGE MESOPOTAMIAN LAPIS LAZULI, LIMESTONE AND  
BLACK STONE EYE INLAY  
EARLY DYNASTIC, CIRCA 2600-2250 B.C.**

*7cm long*

£6,000 - 8,000  
€7,200 - 9,600  
US\$7,800 - 10,000

**Provenance:**

Anonymous sale; Pierre Bergé & Associés, Paris, 5 June 2009, lot 84.

Property from a Princely Collection, acquired from the above.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





76

76

**THREE BABYLONIAN AND NEO-BABYLONIAN TERRACOTTA CUNEIFORM TABLETS  
CIRCA 6TH CENTURY B.C.**

The smallest pale grey terracotta Babylonian tablet with Akkadian script recording a loan, circa 580 B.C., 3.9cm x 3cm; a Babylonian tablet with chipped corner, recording a loan of barley, dated 18 July 543 B.C., 3.9cm x 3.4cm; and a Neo-Babylonian tablet, the administrative text recording a contract for a loan by a Bel-sum-iskun to Iluma-uga, dated 29 May 514 B.C., 4cm x 4.6cm (3)

**£5,000 - 8,000**

**€6,000 - 9,600**

**US\$6,500 - 10,000**

**Provenance:**

Sir John Lubbock, 1st Lord Avebury (1834-1913) collection.

*Formerly the Property of the First Lord Avebury*; Sotheby's, London, 4 July 1932, lot 143.

Alan Gradon Thomas (1911-1992) collection, London, acquired from the above sale via Spink and Co., London.

*Fine Books and Manuscripts from the Library of the late Alan G. Thomas*; Sotheby's, London, 21 June 1993, lot 1.

Jacques Carré (1927-2015) collection, Antwerp, acquired from the above sale; and thence by descent to Olivier Carré.

Sir John Lubbock, 1st Lord Avebury (1834-1913) was an English banker, Liberal politician, philanthropist, scientist, and polymath, who made significant contributions to the fields of archaeology, ethnography, and biology. His close friendship with Charles Darwin kindled his interest in evolutionary selection. His publications included *Prehistoric Times* in 1865, and *The Origin of Civilisation and the Primitive Condition of Man* in 1870, in which he coined the terms 'Palaeolithic' and 'Neolithic' to refer to the Old and New Stone Ages. A collection of Iron Age antiquities he excavated alongside Sir John Evans at the site of Hallstatt in Austria is now in the British Museum.

77\*

**A SMALL HITTITE SILVER STATUETTE OF A PRIEST OR DEITY  
CIRCA 1400-1200 B.C.**

3cm high excl. peg

**£5,000 - 7,000**

**€6,000 - 8,400**

**US\$6,500 - 9,100**

**Provenance:**

R. Symes Gallery, UK, prior to 1999, inv. no. 2221; sold by the liquidators.

with C.J.M. Coins Ltd., UK.

Acquired by the current owner from the above in 2017.

As well as being a formidable political force, the Hittite Empire was a great cultural centre. The period from circa 1400-1200 B.C. was a time of preeminence in Hittite metalwork, giving rise to many intricate objects, from vessels to figurines such as this. Much of the imagery revolved around Hittite deities and religious practices. Hittite religion was one of the most complex of any ancient Near Eastern culture, and has been characterised as an example of extreme polytheism. The priest-king served as the bridge between mortal man and the plethora of deities they sought to appease and worship.

Cf. a similarly diminutive statuette of a winged deity at the Metropolitan Museum of Art, New York, acc. no. 1990.255, and another of a seated female, acc. no. 1989.281.17. The present lot, and the Met examples, belong to a group of miniature representations of Hittite deities, priests and worshippers. Usually made of bronze, gold, and silver, they may have been worn as amulets (though they do not have suspension loops), or used as votive dedications, as small statuettes are recorded in lists of offerings to deities in Hittite texts.



77



78\*

**A NEO-BABYLONIAN CUNEIFORM CLAY FOUNDATION BRICK  
INSCRIBED FOR NEBUCHADNEZZAR II  
REIGN OF NEBUCHADNEZZAR II, CIRCA 604-562 B.C.**

*28.5cm long, 9cm high, 8cm deep*

£5,000 - 8,000

€6,000 - 9,600

US\$6,500 - 10,000

**Provenance:**

Acquired at Babylon in 1929 by Air-Commodore Bowen.  
with Charles Ede Ltd, London, 1981 (*Writing and Lettering in Antiquity*,  
VIII, no. 11).

Professor J.M. Little (1933-2023) collection, Australia, acquired from  
the above; and thence by descent to the present owners.

The brick impressed with three lines of cuneiform with the standard text: 'Nebuchadnezzar, King of Babylon, who provides for Esagila and Ezida, the eldest son of Nabopolassar, king of Babylon, am I'. The inscription refers to Esagila, the temple of Marduk, the principal god of Babylon and it also mentions Ezida the temple of his son, Nabu. Such bricks are found throughout Southern Iraq with most of them coming from the stepped ziggurat in Babylon, which is most likely the tower of Babel referred to in the Book of Genesis XI, 1-11.



79\*

**A CANAANITE BRONZE SEATED DEITY  
LATE BRONZE AGE, CIRCA 1500-1000 B.C.**

10.6cm high

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

**Provenance:**

Nishan Kalebjian collection; and thence by descent to Kameran Baghdadian, Cannes.

P.Z. Bedoukian collection, Connecticut, 1960s; and thence by descent.

This figure with a horned conical cap was likely cast in a double mould, as the seam lines are clearly visible on the side of the figure. Figures of gods and worshippers such as the above are thought to have been pegged to thrones and foot stools. They were frequently covered with sheets of gold or silver, with eyes inlaid with other materials. As with similar surviving sculptures, this figure likely originally had one hand raised in blessing, while the other probably held a sceptre. For a discussion of Canaanite enthroned male deities see O. Negbi, *Canaanite Gods in Metal*, Tel Aviv, 1976, pp. 46-56, and p.34, fig. 49 (1387) for a figure wearing a conical peaked cap with multiple horns.



80

80  
**A LARGE NEAR EASTERN COPPER ALLOY PECTORAL  
 CIRCA 9TH-8TH CENTURY B.C.**

*40cm high, 39cm wide*

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

Anonymous sale; Binoche et Giquello, Paris, 30 May 2012, lot 80.  
 Property from a Princely Collection, acquired at the above sale.

This impressively-sized pectoral, though seemingly Urartian in form, has incised decoration in the Assyrian style on the shoulder guards: here, there are two registers, the upper with confronting striding winged griffins, the lower with confronting striding winged bulls, the animals in each separated by an eight-petalled rosette.

81

**A SOUTH ARABIAN BRONZE EROTIC STATUETTE  
 CIRCA 2ND-1ST CENTURY B.C.**

*8cm high*

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

London art market.  
 Anonymous sale; Christie's, New York, 9 December 1999, lot 393.  
 Property from the Collection of Alan Dershowitz and Carolyn Cohen;  
 Christie's, New York, 8 June 2012, lot 49.  
 Private collection, London, acquired at the above sale.

See a bronze plaque in the Staatliches Museum für Völkerkunde München, Munich, inv. no. 94-317880, for a similar erotic group, depicted in high relief with accompanying dedicatory text.



81



# The Kuizenga Collection of Ancient Art, Part III

Lots 82-91



82

82\*  
**A LURISTAN BRONZE SWORD WITH SILVER STUDDED HILT**  
**CIRCA LATE 2ND-EARLY 1ST MILLENNIUM B.C.**  
*55cm long*

£5,000 - 8,000  
€6,000 - 9,600  
US\$6,500 - 10,000

**Provenance:**  
Kuizenga collection, the Netherlands, acquired from Mahboubian  
Gallery, 10 May 1980.



83

83\*  
**A LURISTAN BRONZE SWORD WITH EARED POMMEL**  
**CIRCA 9TH-8TH CENTURY B.C.**  
*82.5cm long*

£2,000 - 3,000  
€2,400 - 3,600  
US\$2,600 - 3,900

**Provenance:**  
Kuizenga collection, the Netherlands, acquired 3rd April 1977.

For details of the charges payable in addition to the final Hammer Price of each Lot  
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



84

84\*

**A LURISTAN BRONZE SWORD  
CIRCA 8TH-7TH CENTURY B.C.**

*49.5cm long*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

Kuizenga collection, the Netherlands, acquired in Vinkenveen  
13th February 1977.

85\*

**THREE LURISTAN BRONZE SWORDS  
CIRCA 11TH-9TH CENTURY B.C.**

*55.4cm, 53.8cm and 47.5cm (3)*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Kuizenga collection, the Netherlands, acquired in Vinkenveen 15th  
January 1977; in Breda 3rd March 1977; and on 28th April 1990.



85

For details of the charges payable in addition to the final Hammer Price of each Lot  
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



86

86\*

**TWO LURISTAN BRONZE DAGGERS AND A BRONZE DAGGER, POSSIBLY CHINESE  
CIRCA 10TH-7TH CENTURY B.C.**

*all 37cm long (3)*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Kuizenga collection, the Netherlands, acquired from Hadji Gallery, London, 12th July 1979; from Bonn/Hamburg 1st November 1994; and Enschede 14th April 2009.

For another example of the more unusual eared dagger type, see the Metropolitan Museum of Art, New York, acc. no. 49.48.

87\*

**TWO LURISTAN BRONZE MASTER OF ANIMALS FINIALS  
AND A LURISTAN BRONZE IDOL FINIAL  
CIRCA 9TH-7TH CENTURY B.C.**

*28cm, 22cm and 18.8cm high (3)*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Kuizenga collection, the Netherlands, formed from 1970s onwards.

Acquired in Vinkenveen May 1976 and 11th February 1984.

For a discussion of Luristan idol finials, which depict a human head held by confronting felines, see O. White Muscarella, *Bronze and Iron. Ancient Near Eastern Artifacts in the Metropolitan Museum of Art*, New York, 1988, p.146-147; Master of Animal finials, 'a canonical Luristan type', are discussed p.148-149.



87

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



88

88\*

**A LARGE EUROPEAN BRONZE SPECTACLE FIBULA  
IRON AGE, CIRCA 8TH-7TH CENTURY B.C.**

*24cm wide*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

Kuizenga collection, the Netherlands, acquired in Dortmund 18th July 1988.

89\*

**A GREEK BRONZE PILOS HELMET  
CIRCA LATE 4TH CENTURY B.C.**

*26.5cm high*

£12,000 - 18,000

€14,000 - 22,000

US\$16,000 - 23,000

**Provenance:**

Kuizenga collection, the Netherlands, acquired in Dortmund 29th November 1981.

The pilos helmet became popular in the Greek world from the 5th Century B.C. onwards and was modelled on a felt or hide cap worn by peasants and herdsmen. The three projections on the above helmet would have been used to secure horns and a central crest. There is a similar example in the Metropolitan Museum of Art, New York, acc. no. 08.2.4.



89

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





90\*

**A GREEK BRONZE CORINTHIAN HELMET WITH SILVER RIVETS  
CIRCA 7TH-6TH CENTURY B.C.**

*24cm high*

£25,000 - 35,000

€30,000 - 42,000

US\$32,000 - 45,000

**Provenance:**

Kuizenga collection, the Netherlands, acquired in Cologne 10th September 1979.

Borders of rivets were used to secure the helmet liner to the outer surface, though most Corinthian helmets survive with only the attachment holes remaining. There is a helmet in the British Museum also retaining its original rivets, museum no. 1867, 0508.205, illustrated in R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p.408, C525.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



91\*

**A GREEK BRONZE CORINTHIAN HELMET  
CIRCA LATE 7TH CENTURY B.C.**

*24cm high*

**£30,000 - 50,000**

**€36,000 - 60,000**

**US\$39,000 - 65,000**

**Provenance:**

Otto Heck collection, Bonlanden, Germany.

Kuizenga collection, the Netherlands, acquired from the above  
10th April 1975.

The style of the above helmet belongs to the Myros type, from mainland Greece. Another similar helmet was found near the west stadium wall at Olympia in 1940, now in the Olympia Archaeological Museum, inv. no. B2192; see R. Hixenbaugh, *Ancient Greek Helmets*, New York, 2019, p. 384, no. C329, and for examples of the Myros type see *ibid* pp.379-388, figs. C291-C361.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



92



93



94



## VARIOUS PROPERTIES

92

### A LARGE PHOENICIAN GLASS HEAD PENDANT CIRCA 6TH-4TH CENTURY B.C.

4.5cm high

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

#### Provenance:

Artemis Joukowsky (1930-2020) and Martha Sharp Joukowsky (1936-2022) collection, Rhode Island, acquired prior to 1974, and likely when in Lebanon, in 1968 (based on the inv. no. 68. M 11 on the old base).

#### Exhibited:

Bell Gallery, List Art Center, Brown University, Providence, RI, *Love for Antiquity: Selections from the Joukowsky Collection*, 12 October-8 November 1985 (exhibition catalogue, p. 43-44, no. 35).

For a very similar example, see the Corning Museum of Glass, NY, acc. no. 68.1.15 (formerly in the Sangiorgi collection and dated to the 5th-4th Century B.C.). Both examples are modelled with an opaque yellow glass face, with jewellery elements in opaque white on the forehead and above and below the ears.

93

### A PHOENICIAN GLASS BEARDED HEAD PENDANT CIRCA 5TH CENTURY B.C.

2.1cm high

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

#### Provenance:

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during 1960s-1980s.  
with Hoshigaoka Gallery until late 1990s.

94

### TWO PHOENICIAN GLASS HEAD BEADS CIRCA 6TH-4TH CENTURY B.C.

2.3cm and 1.7cm high (2)

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

#### Provenance:

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during 1960s-1980s.  
with Hoshigaoka Gallery until late 1990s.

95

**A GREEK CORE-FORMED GLASS OINOCHOE  
CIRCA LATE 6TH-5TH CENTURY B.C.**

12.2cm high

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

**Provenance:**

with Antike Kunst Palladion, Basel.

The Cyrus Collection of Edward and Fay Safani, New York  
(*Core Form: The Cyrus Collection of Core Form Glass*, Safani  
Gallery, New York, 1995, p. 19).

*The Edward Safani Collection of Greek and Phoenician Core-  
formed Glass*; Sotheby's, New York, 9 December 2003, lot 88.  
Acquired by the present owner at the above sale.

96

**A ROMAN PALE BLUE GLASS RIBBED BOWL WITH  
WHEEL-CUT GROOVES  
CIRCA EARLY 1ST CENTURY B.C.**

15.5cm diam.

£2,000 - 3,000

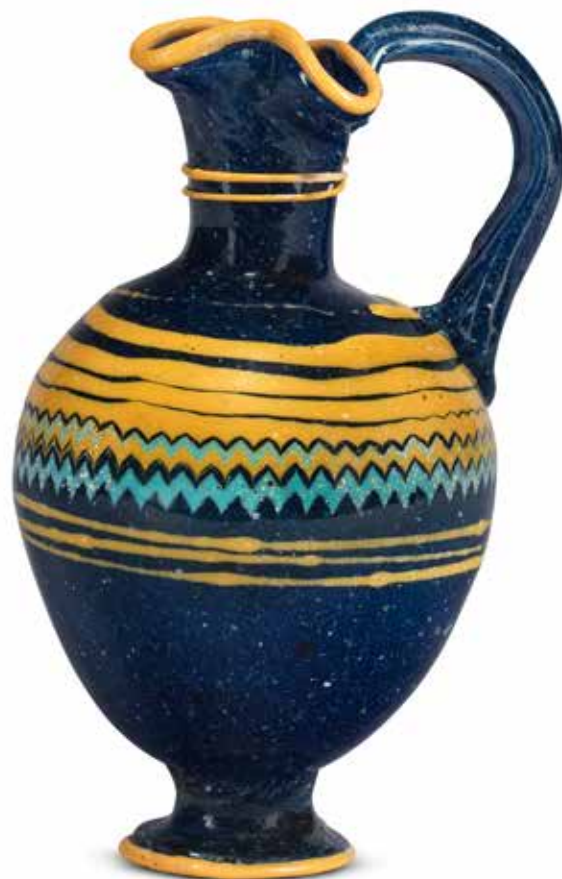
€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

with Charles Ede Ltd., London (*Roman Glass* catalogue, April  
1973, no. 21; also published in C. Ede, *Collecting Antiquities,  
An Introductory Guide*, 1976, p. 111, no. 292).

Private collection, UK; and thence by descent to the present  
owner.



95



96



97

**A HELLENISTIC CAST PALE GREEN GLASS  
MAMMIFORM BOWL**

**CIRCA MID 2ND-EARLY 1ST CENTURY B.C.**

*15.5cm diam., 9cm high*

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during 1960s-1980s.  
with Hoshigaoka Gallery until late 1990s.

98

**A ROMAN PALE GREEN GLASS JAR WITH  
GREEK INSCRIPTION**

**CIRCA 4TH CENTURY A.D.**

incised on the body with the Greek word XAPA, "joy", *7.5cm high*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

*Property of a Gentleman*; Sotheby's, London, 14 July 1986, lot 187.  
Jack Alfred Goldhill collection, UK, acquired from the above sale;  
and thence by descent to the present owner.

For a Roman glass flask with comparable double-line letters see Y. Israeli, *Ancient Glass in the Israel Museum, The Eliahu Dobkin Collection and Other Gifts*, The Israel Museum, Jerusalem, 2003, no. 175. The wheel-abraded inscription on this jar is preceded by a palm leaf, and sits beneath a band of chevrons.

99

**A ROMAN PALE BLUE-GREEN GLASS RIBBED BOWL**  
**CIRCA EARLY 1ST CENTURY B.C.**

*16.5cm diam.*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Anonymous sale; Sotheby's, London, 4th April 1977, lot 38.  
Jack Alfred Goldhill collection, UK, acquired from the above sale;  
and thence by descent to the present owner.



97



98



99

100

**TWO ROMAN GREEN MOSAIC GLASS DISH FRAGMENTS**  
**CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.**  
 13.5cm wide x 12.5cm high; and 12cm wide x 11.5cm high (2)

£7,000 - 9,000  
 €8,400 - 11,000  
 US\$9,100 - 12,000

**Provenance:**

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during 1960s-1980s.  
 with Hoshigaoka Gallery until late 1990s.

101

**AN EGYPTIAN MOSAIC GLASS INLAY OF A NEW COMEDY**  
**THEATRE MASK**  
**ROMAN PERIOD, CIRCA LATE 1ST CENTURY B.C.-1ST**  
**CENTURY A.D.**

3cm high, 3.4cm wide

£3,000 - 5,000  
 €3,600 - 6,000  
 US\$3,900 - 6,500

**Provenance:**

Julien Gréau (1810-1895) collection, France  
 John Pierpoint Morgan Sr. (1837-1913) collection, London; and  
 thence by descent to John Pierpoint Morgan Jr. (1867-1943),  
 New York.  
 Gifted to the Metropolitan Museum of Art, New York, in 1917.  
*Cypriote & Classical Antiquities: Duplicates of the Cesnola &*  
*Other Collections [Part Two], sold by Order of the Trustees of the*  
*Metropolitan Museum of Art; The Anderson Galleries, New York,*  
 20-21 April 1928, lot 3 or 4 (both lots consisted of a group of 100  
 ancient glass fragments from the Julien Gréau collection).  
 Joseph Klein (1899-1987) collection, New York, formed between  
 1941-1980; and thence by descent.  
*The Collection of Joseph Klein (1899-1987), New York, USA;*  
 Bonhams, London, 24 October 2012, lot 21.  
 Acquired by the present owner at the above sale.

**Published:**

*Collection Julien Gréau: Verrerie Antique*, Tome I, Paris, 1903, pl.  
 LXVII, no. 3.

This exquisite inlay depicts a Greek theatrical mask of a female head, possibly a maenad, or a hetaira, typical characters of Attic New Comedy. These types of inlays are incredibly intricate, and were complicated to make; formed of multiple canes of various colours (including white, yellow, red, black and purple for the present lot), they were made into bars of half faces, which were then cut, and a whole face made by piecing two sections together.

Cf. an example in S.M. Goldstein, *Pre-Roman and Early Roman Glass in the Corning Museum of Glass*, New York, 1979, p. 238, no. 691, acc. no. 54.1.153, which cites the present lot as a related inlay. See also a very similar inlay in E. Marianne Stern & B. Schlick-Nolte, *Early Glass of the Ancient World, the Ernesto Wolf Collection*, Ostfildern, 1994, p. 379, no. 128, which is also of a female mask on a translucent blue-grey ground; the author notes the transparent outline of the cheek, pink in the Wolf example, and blue in the present lot, citing it as a 'characteristic feature' which may indicate a shared workshop.



100



101



102



102

**EIGHT ROMAN GLASS VESSELS  
CIRCA 1ST-4TH CENTURY A.D.**

Comprising four mould-blown sprinkler flasks, 7.8cm-8.8cm high;  
three bottles, 14cm-18.5cm high; and an unguentarium,  
10.5cm high (8)

£2,000 - 3,000  
€2,400 - 3,600  
US\$2,600 - 3,900

**Provenance:**

Private collection, Munich.  
Anonymous sale; Gorny & Mosch, Munich, 14 December 2010, lot 125.  
Property from a Princely Collection, acquired at the above sale.

103

**A ROMAN AUBERGINE GLASS JUG  
CIRCA LATE 3RD-4TH CENTURY A.D.**

15cm high

£3,000 - 5,000  
€3,600 - 6,000  
US\$3,900 - 6,500

**Provenance:**

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during  
1960s-1980s.  
with Hoshigaoka Gallery until late 1990s.

For the form, with similar thick pincer collar and foot, see D.  
Whitehouse, *Roman Glass in the Corning Museum of Glass*, vol. 2,  
Corning, 2001, p. 215, no. 783.

104

**A LARGE ROMAN GREEN GLASS JUG  
CIRCA 4TH CENTURY A.D.**

19cm high

£5,000 - 7,000  
€6,000 - 8,400  
US\$6,500 - 9,100

**Provenance:**

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during  
1960s-1980s.  
with Hoshigaoka Gallery until late 1990s.



103



104

105

**A LARGE ROMAN GREEN GLASS WHEEL-CUT  
CONICAL BEAKER OR LAMP  
CIRCA 4TH-5TH CENTURY A.D.**

19cm high, 12cm wide

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during  
1960s-1980s.  
with Hoshigaoka Gallery until late 1990s.

For similar, see V. Arveiller-Dulong & M.-D. Nenna, *Les Verres Antiques  
du Musée du Louvre*, vol. II, Paris, 2005, p. 456, no. 1279, acc. no.  
1128. This form may be related to the more common type decorated  
with blue blobs; for this type, see the Metropolitan Museum of Art,  
New York, acc. no. 17.194.149.

106

**A SASANIAN LIGHT BROWN GLASS CUP WITH  
FACET-CUT BOSSES  
CIRCA 6TH-7TH CENTURY A.D.**

10.8cm diam, 7.5cm high

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

**Provenance:**

Dr. Jutaro Kawabe collection, Nagoya, Japan, formed during  
1960s-1980s.  
with Hoshigaoka Gallery until late 1990s.

For the type, see D. Whitehouse, *Sasanian and Post-Sasanian Glass in  
the Corning Museum of Glass*, Corning, 2005, pp. 47, no. 54.



105



106





107

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT  
OLD KINGDOM, CIRCA 2686-2181 B.C.**

*30cm high, 24cm wide*

**£10,000 - 15,000**

**€12,000 - 18,000**

**US\$13,000 - 19,000**

**Provenance:**

Dr. Charles Herbert Best (1899–1978) collection, Toronto. Dr. Best, Professor of Physiology at the University of Toronto, co-discovered insulin with Frederick G. Banting in the summer of 1921.

US art market.

Anonymous sale; Bonhams, London, 3 April 2014, lot 145.

Private collection, UK, acquired from the above sale.

Likely originally part of a mastaba, this fragment is carved in raised relief with the determinative of a seated man, and an inscription over two registers reading: '...the horizon. Hide the ka of this one (female) which is inside...may you raise up'. The male figure may be depicted as within a bird hide, perhaps as part of a larger bird-trapping scene.

108\*

**AN EGYPTIAN BANDED ALABASTER JAR**  
**OLD KINGDOM, 3RD DYNASTY, CIRCA 2705-2540 B.C.**

17.2cm high

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

**Provenance:**

with Elie Albert Abermayor, Rue Kamel in front of Shepheard's Hotel, Cairo.

Mrs Mina Merrill Prindle (1864-1963) collection, Duluth, Minnesota and Pasadena, CA, acquired from the above 7 July 1922; and thence by descent.

*Property from the Mina Merrill Prindle Collection; Sotheby's, New York, 15 December 2016, lot 2.*

Acquired by the present owner at the above sale.

109\*

**AN EGYPTIAN ALABASTER COSMETIC JAR WITH**  
**A TWO-PART LID**  
**MIDDLE KINGDOM, 11TH-12TH DYNASTY,**  
**CIRCA 2046-1793 B.C.**

mounted in a custom-made storage box by Newark Museum,  
jar 3.7cm high, lid 3.9cm diam. max.

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

Newark Museum, New York, inv. no. X.61.277, acquired no later than 1961, deaccessioned by the museum in 2020.

*Newark Museum Collection; Millea Bros, Boonton, NJ, 4-5 June 2020, lot 2091.*

Acquired by the present owner at the above sale.

For the shape, see *Les objets de toilette égyptiens au Musée du Louvre*, Paris, 1972, p.76, no. 261.



108



109



110

110

**AN EGYPTIAN LIMESTONE HEAD OF AN OFFICIAL  
MIDDLE KINGDOM, CIRCA 1786-1567 B.C.**

12.5cm high

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

**Provenance:**

with J. J. Klejman, New York, prior to 1965.

Matsuda collection, Tokyo, acquired from the above in 1965.

French art market.

Private collection, UK, from 1997.

This half life-size head would have come from the statue of an official who could have afforded to commission such a sculpture either for his tomb or as a temple offering. The smooth baggy wig held back behind large ears, along with the elongated eyes and slight smile, were typical features of Middle Kingdom sculpture.

111\*

**AN EGYPTIAN DIORITE KOHL JAR  
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1295 B.C.**

6.2cm high

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

Edward Drummond Libbey (1854-1925), Toledo, gifted to The Toledo Museum of Art, 1906 (acc. no. 1906.178).

*Property from the Toledo Museum of Art, Sold to Benefit the Acquisitions Fund*; Christie's, New York, 26 October 2016, lot 16.

Acquired by the present owner at the above sale.

**Published:**

The Toledo Museum of Art, *Catalogue of a Collection of Egyptian Antiquities, Brought Together and Presented to The Toledo Museum of Art by Mr. Edward Drummond Libbey*, Toledo, 1906, p. 33, no. 178.

W. H. Peck, S.E. Knudsen and P. Reich, *Egypt in Toledo: The Ancient Egyptian Collection at the Toledo Museum of Art*, Toledo, 2011, p. 21.

**Exhibited:**

The Toledo Museum of Art, *The Egypt Experience: Secrets of the Tomb*, 29 October 2010-8 January 2012.



111



Mary Stout Shaw near her Nile boat

Mary Stout Shaw was a close friend of Major Gayer-Anderson, who worked as a doctor on the cruise boats chartered by Mary's husband's company, the Anglo-American Nile Tourist Company. Gayer-Anderson's memoir records how this role enabled him to visit the sites of Upper Egypt, and developed his passion for Egyptian art. His fondness for Mary was reflected in his decision to donate his famous bronze cat to the British Museum in both of their names (acc. no. EA 64391), a fitting tribute to their shared fascination with the ancient Egyptian world.



112

112  
**AN EGYPTIAN ALABASTER JAR WITH  
 ROPE-TWIST BAND**  
**OLD KINGDOM, CIRCA 2686-2181 B.C.**  
*22cm high, 16cm diam.*

£2,000 - 3,000  
 €2,400 - 3,600  
 US\$2,600 - 3,900

**Provenance:**  
 Mary Stout Shaw (1880-1962) collection, UK, photographed in the family home in 1976; and thence by descent to the present owner.

113  
**AN EGYPTIAN ALABASTER LENTOID FLASK**  
**NEW KINGDOM, 18TH-20TH DYNASTY,**  
**CIRCA 1550-1069 B.C.**  
*17.5cm high*

£8,000 - 12,000  
 €9,600 - 14,000  
 US\$10,000 - 16,000

**Provenance:**  
 Mary Stout Shaw (1880-1962) collection, UK; and thence by descent to the present owner.



113



# Property from a Dutch Private Collection of Egyptian Art

Lots 114-119



114

114\*

**AN EGYPTIAN SANDSTONE RELIEF OF A NUBIAN  
NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.**

19cm high

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

with Galerie Arete, Zurich.

Verena and Peter Schnell collection, Zurich, acquired from the above 17 June 1972, until 2002.

Anonymous sale; Cahn Auktionen AG, Basel, 19 November 2014, lot 67.

Private collection, Switzerland.

Anonymous sale; Bonhams, London, 28 November 2018, lot 155.

Dutch art market.

Private collection, Rotterdam, acquired from the above July 2020.

For a similar depiction of a Nubian, though complete with feather headdress, see J.D. Cooney, *Amarna reliefs from Hermopolis in American Collections*, Brooklyn Museum, 1965, p.85-6, no. 51b. The relief depicts four foreigners: two Syrians and two Africans, standing near a ship.

115\*

**AN EGYPTIAN WOOD PTAH-SOKAR-OSIRIS  
THIRD INTERMEDIATE PERIOD - LATE PERIOD,  
CIRCA 1069-332 B.C.**

Inscribed with a single column of text asking Osiris to grant offerings and provisions to the deceased, the name now unintelligible, 36.5cm high overall, Osiris 30.5cm high, base 21.8cm long x 9cm wide

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

**Provenance:**

Stephen van Cline collection, New York, acquired before 1980. with Explorer Ancient Art, New York.

Private collection, Rotterdam, acquired from the above September 2015.



115

116\*

**AN EGYPTIAN BRONZE AMUN**  
**LATE PERIOD, CIRCA 664-332 B.C.**

16cm high

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

Private collection, the Netherlands, circa 1970.  
London art market.

with Anubis Ancient Art, Rotterdam.

Private collection, Rotterdam, acquired from the  
above in 2008.

117\*

**AN EGYPTIAN BRONZE STRIDING WADJET**  
**LATE PERIOD, CIRCA 664-332 B.C.**

25cm high

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

Reputedly discovered in 1886 during Sir W.M. Flinders Petrie's  
(1853-1942) excavations at Tell Nebesha.

Reputedly in the collection of Gaston Maspero (1846-1916),  
Paris; and thence by descent.

with Khodary M. El Gabry, Cairo.

Private collection, Scotland; and thence by descent to  
Mr R. G.

with Dr. H. Ruf, Florida.

Private collection, Rotterdam, acquired from the above  
28 July 2019.

Though most frequently depicted as a serpent goddess,  
Wadjet is seen here as a lion-headed woman, in similar guise  
to Bastet or Sekhmet. Such leonine forms of the protectress  
of Lower Egypt are closely connected with the Eye of Ra;  
this association is emphasised by the sun-disc worn atop  
her head. For a similar striding Wadjet, holding a now-lost  
sceptre, see the Los Angeles County Museum of Art, Los  
Angeles, acc. no. 50.37.14.





118

118\*

**AN EGYPTIAN WOOD RELIEF PANEL NAMING HOTEF-AMUN,  
DAUGHTER OF THE SA-MEREF PRIEST  
LATE PERIOD, 25TH-26TH DYNASTY, CIRCA 747-525 B.C.**

*possibly from a coffin, 41.5cm x 9cm*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

J.V. collection, the Netherlands, collected before 1970.  
with Explorer Ancient Art, New York.

Private collection, Rotterdam, acquired from the above  
December 2016.

The Sa-meref priests served at Heracleopolis; the inscription also  
preserves the end of the woman's title '...of the King of the  
Two Lands'.

119\*

**AN EGYPTIAN GREEN FAIENCE DOUBLE-SIDED HATHOR-  
HEADED SISTRUM HANDLE FRAGMENT  
LATE PERIOD, CIRCA 664-332 B.C.**

*10cm high*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Private collection, Belgium, collected before 1960.  
Belgian art market.

with Anubis Ancient Art, Rotterdam.

Private collection, Rotterdam, acquired from the above in 2008.

The sistrum was a form of rattle used in worship of female goddesses  
such as Isis and Hathor. Such sistra were always decorated with  
the head of Hathor, a female goddess with cows ears, with a shrine  
above from which the percussive discs were strung. For a fragmentary  
faience handle cf. Princeton University Art Museum, acc. no. y1986-5.



119

## VARIOUS PROPERTIES

120

**AN EGYPTIAN LIMESTONE RELIEF FRAGMENT WITH  
A KNEELING WORSHIPPER**  
NEW KINGDOM, 18TH DYNASTY, AMARNA PERIOD,  
REIGN OF AKHENATEN, CIRCA 1351-1334 B.C.

46cm high, 39cm wide

£8,000 - 12,000

€9,600 - 14,000

US\$10,000 - 16,000

**Provenance:**

*Art of Antiquity: Selections from the Stock of Royal-Athena Galleries; Parke-Bernet Galleries, New York, 29-30 April 1964, lot 199.*

Anonymous sale; Parke-Bernet Galleries, New York, 13 June 1967, lot 26.

Private collection, New York.

Anonymous sale; Sotheby's Parke Bernet, New York, 13 December 1979, lot 70.

*Important Fine Art and Design; Showplace, New York, 10 October 2021, lot 86.*

Private collection, West Coast, USA.

Carved in sunken relief with a kneeling worshipper, his hands raised in prayer, with six columns of hieroglyphic inscription above: though now mostly illegible, the last column appears to contain the name Amenem-?, the fifth column behind the shoulder reads '...repeating life', and the beginning of the second column retains the word 'praised'.

121

**AN EGYPTIAN BRONZE FIGURE OF OSIRIS**  
LATE PERIOD, CIRCA 664-332 B.C.

25.5cm high

£4,000 - 6,000

€4,800 - 7,200

US\$5,200 - 7,800

**Provenance:**

Property of a private collector, a patron of the Chicago Institute of Oriental Art in circa 1920, who also underwrote part of Lord Carnarvon's excavations at Thebes; and thence by descent to his grandchild.

Anonymous sale; Christie's, London, 25 April 2001, lot 142.

Private collection, UK, acquired at the above sale.



120



121





122

122

**AN EGYPTIAN BRIGHT BLUE FAIENCE WINGED SCARAB  
LATE PERIOD, CIRCA 664-332 B.C.**

The two wings and scarab body separately made, scarab 5cm wide;  
wings 6.2cm each

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

James and Marilyn Alsdorf collection, Chicago, 1970s-1980s.

*Property from the Alsdorf Collection*; Sotheby's, New York, 7

December 2001, lot 256.

North American art market.

Private collection, North America.

Anonymous sale; Bonhams, London, 6 July 2017, lot 47.

Private collection, UK, acquired at the above sale.

123

**AN EGYPTIAN ROCK CRYSTAL SITULA  
LATE PERIOD, 25TH-26TH DYNASTY, CIRCA 747-525 B.C.**

4cm high

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

**Provenance:**

Dr. Jan Beekmans (1927-2008) collection, Borken.

Anonymous sale; Bonhams, London, 3 October 2000, lot 400.

Private collection, New York, acquired from the above sale.

Anonymous sale; Sotheby's, New York, 11 December 2002, lot 82.

Property from a Princely Collection, acquired at the above sale.



123

For an alabaster vessel of similar form, though dated to the New Kingdom, see S. D'Auria et. al, *Mummies & Magic, the Funerary Arts of Ancient Egypt*, Museum of Fine Arts, Boston, 1988, no. 78; it is noted that these small scale pieces must have been models, or votive objects. Tomb paintings depict situlae being used to pour milk in front of the coffin as part of the funeral procession, and to offer libations to the gods. The use of rock crystal, a rare and highly prized material, may suggest a royal use; indeed, another situla, in amethystine quartz, was found in the tomb of Queen Tabiry at El-Kurru in Nubia.

124\*

**A LARGE EGYPTIAN BRIGHT TURQUOISE FAIENCE  
AMULETIC STATUETTE OF STRIDING THOTH WEARING  
JACKAL-HEADED SLIPPERS**

**LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

12.3cm high

£25,000 - 35,000

€30,000 - 42,000

US\$32,000 - 45,000

**Provenance:**

with Spink & Son, London, 1971.

Desmond Morris collection, Oxford, acquired from the above.

*The Property of Desmond Morris*; Christie's, London, 15 May 2002, lot 371.

Formerly Nash collection, New York, inv. no. 4114, acquired from the above sale.

For similar, see F.D. Friedman (ed.), *Gifts of the Nile: Ancient Egyptian Faience*, London, 1988, p. 146, no. 149, and A. Caubet & G. Pierrat-Bonnefois, *Faïences de l'Antiquité de l'Égypte à L'Iran*, Le Musée du Louvre, 2005, p. 142, no. 390 (13 examples of the type).

Thoth was a multifaceted deity whose realm encompassed wisdom, writing, the moon and even magic. Thoth was also believed to be an arbitrator between good and evil, and he played a prominent role in funerary mythology, weighing the heart during the deceased's final judgement. This exceptionally fine statuette depicts the god as an ibis-headed nude male, in a strikingly vivid turquoise blue glazed composition. His most remarkable aspect are the exquisite jackal-head slippers he wears. Carol Andrews has suggested that in this form, Thoth 'is in his aspect of Hermopolitan creator god' (*Amulets of Ancient Egypt*, London, 1994, p. 27). Hermopolis, Thoth's primary cult site, gained in status and magnitude during the Ptolemaic period, and the Hellenised name of the city reflects Thoth's association with the Greek god Hermes, with whom he shared many similarities, including his role as messenger of the gods. It has also been suggested that these distinctive slippers represent the wolf god Wepwawet, the 'Opener-of-the-Ways', who was thought to offer protection from dangers when on a journey. Positioned prominently on Thoth's feet, Wepwawet would emblematically safeguard each step the god took.





125

125\*

**THREE EGYPTIAN CARNELIAN ANIMAL AMULETS  
LATE PERIOD-PTOLEMAIC PERIOD, CIRCA 664-30 B.C.**

Comprising a cat, *2.4cm high*, a frog, *1cm high*, and a baboon, *2.2cm high* (3)

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Miss Agnes Barclay collection, ca. 1920-1940, UK; and thence by descent.

Private collection, New York, late 1990s.

New York art market, 2017.

126\*

**AN EGYPTIAN HAEMATITE AMULET OF A SEATED CAT  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

*2.4cm high*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Miss Agnes Barclay collection, ca. 1920-1940, UK; and thence by descent.

Private collection, New York, late 1990s.

New York art market, 2017.



126

127\*

**FOUR EGYPTIAN HARDSTONE AMULETS  
THIRD INTERMEDIATE PERIOD-ROMAN PERIOD, CIRCA 1070  
B.C.-1ST CENTURY A.D.**

Comprising a haematite Taweret, *3.5cm high*, a diorite Taweret, *5cm high*, a lapis lazuli sphinx, *3.6cm wide*, and a reclining haematite dog, *3cm long* (4)

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Miss Agnes Barclay collection, formed circa 1920-1940, UK; and thence by descent.

Private collection, New York, late 1990s.

New York art market, 2017.



127



128

**AN EGYPTIAN SANDSTONE ROUND-TOPPED STELE  
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.**

*33cm high*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Anonymous sale; Bonhams, London, 29 April 1993, lot 234.

Private collection, UK, acquired at the above sale.

Depicting a Pharaoh making offerings to Horus and Isis; the lower portion likely included a dedicatory text.





129

129

**AN EGYPTIAN GILDED POLYCHROME PAINTED CARTONNAGE MUMMY MASK**  
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

40.2cm high

£3,000 - 4,000  
€3,600 - 4,800  
US\$3,900 - 5,200

**Provenance:**

London art market, 1980.  
Private collection, London.  
Anonymous sale; Christie's, London, 6 October 2011, lot 51.  
Private collection, UK, acquired at the above sale.  
Anonymous sale; Bonhams, London, 28th November 2019, lot 195.  
Private collection, UK, acquired at the above sale; and thence by descent to the present owner.



130

130

**AN EGYPTIAN POLYCHROME PAINTED CARTONNAGE MUMMY MASK**  
PTOLEMAIC PERIOD, CIRCA 332-30 B.C.

46cm high

£2,000 - 3,000  
€2,400 - 3,600  
US\$2,600 - 3,900

**Provenance:**

Senator Friedrich Kartenkaemper collection, Braunschweig, acquired in Germany in the 1970s; and thence by descent.  
Anonymous sale; Bonhams, London, 28th November 2018, lot 203.  
Private collection, UK acquired at the above sale; and thence by descent to the present owner.



131

131\*

**AN EGYPTIAN DEMOTIC PAPYRUS  
PROBABLY THEBES, MID-LATE PTOLEMAIC PERIOD,  
POST 211 B.C.**

*frame 33cm high, 26.5cm wide*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Maurice Nahman (1868-1948) collection, Cairo and Paris.  
Bernard Lemoine (b. 1937) collection, Paris, until 2003, then housed in  
Normandy until 2022.

Preserving 17 lines containing a legal documentary text written in  
the Demotic script, dated to Year 7 of a Ptolemaic pharaoh. The  
contractors are a Greek named Palyn and an Egyptian named Panefer.



132

132\*

**A GROUP OF EGYPTIAN PAPYRUS FRAGMENTS  
COPTIC PERIOD, CIRCA 7TH CENTURY A.D.**

*mounted in a single frame, frame 39cm high, 33.5cm wide*

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

Maurice Nahman (1868-1948) collection, Cairo and Paris.  
Bernard Lemoine (b. 1937) collection, Paris, until 2003, then housed in  
Normandy until 2022.

The uppermost fragment is written in Greek, and preserves seven lines  
of a liturgical hymn dedicated to Stephen the Protomartyr. The hymn  
has parallels in the later Byzantine tradition, however, this papyrus  
fragment is significant as it is thought to be the earliest known record  
of the hymn in question.

The following fragments preserve 19 lines of text, probably all originally  
belonged to the same papyrus sheet. The provenance of the text is  
monastic, and it was written by a monk named Moses; several other  
monastic names are preserved.

# The Bodo Bruno Bernhard Bleß (1940-2022)

## Collection of Egyptian Antiquities, Part IV

Lots 133-137



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133\*

**A LARGE EGYPTIAN LIMESTONE SHABTI  
NEW KINGDOM, LATE 18TH-19TH DYNASTY,  
CIRCA 1292-1185 B.C.**

For a man, his name unintelligible, 25.5cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

R. Goode collection.

with Charles Ede Ltd., London, acquired from the above  
1972 (stock number E839).

Bodo Bleß (1940-2022) collection, Berlin, formed from circa  
1960 onwards.

134\*

**AN EGYPTIAN POLYCHROME PAINTED LIMESTONE  
SHABTI FOR THE DRAUGHTSMAN SCRIBE, HOTEP  
NEW KINGDOM, 19TH DYNASTY,  
CIRCA 1292-1185 B.C.**

18cm high

£5,000 - 7,000

€6,000 - 8,400

US\$6,500 - 9,100

**Provenance:**

R. Goode collection.

with Charles Ede Ltd., London, acquired from the  
above 1972

(*Small Sculpture from Egypt*, 1972, no. 5).

Bodo Bleß (1940-2022) collection, Berlin, acquired from  
the above.

**Published:**

C. Ede, *Collecting Antiquities, An Introductory Guide*, 1976,  
p. 88, no. 231.



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135\*

**AN EGYPTIAN BRIGHT BLUE GLAZED ROYAL SHABTI  
FOR MAATKARE, DIVINE ADORATRICE  
THIRD INTERMEDIATE PERIOD, 21ST DYNASTY,  
CIRCA 1070-1032 B.C.**

11.2cm high

£2,000 - 2,500

€2,400 - 3,000

US\$2,600 - 3,200

**Provenance:**

Bodo Bleß (1940-2022) collection, Berlin, formed from ca.  
1960 onwards.

Maatkare, daughter of Pinudjem I and Henattawy, was depicted in a graffito in Luxor Temple and also on the facade of the Khonsu temple at Karnak. She was accompanied by her mummified pet baboon in her coffin, interred in the Royal Cache, Deir el Bahri. For another shabti for Princess Maatkare, see A.K. Capel and G.E. Markoe (eds), *Mistress of the House, Mistress of Heaven, Women in Ancient Egypt*, New York, 1996, p.152-3, no. 77b.

136\*

**AN EGYPTIAN PALE GREEN GLAZED FAIENCE SHABTI  
FOR THE OVERSEER OF THE TREASURY, PSAMTEK,  
'GOOD NAME', IAHMES, BORN TO BASTET-IR-DIS  
LATE PERIOD, 26TH DYNASTY, CIRCA 664-525 B.C.**

19cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Bodo Bleß (1940-2022) collection, Berlin, formed from circa  
1960 onwards.

See H. Schneider, *Shabtis*, Part II, Leiden, 1977, p.178, no.  
5.3.1.134 and G. Janes, *The Shabtis Collections*, 2, Warrington  
Museum and Art Gallery, 2011, pp 57-58, no. 41.

137\*

**AN EGYPTIAN PALE GREEN GLAZED FAIENCE SHABTI  
FOR HORWEDJA, BORN TO SHEDET  
LATE PERIOD, 30TH DYNASTY, CIRCA 380-343 B.C.**

22.5cm high

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

**Provenance:**

Bodo Bleß (1940-2022) collection, Berlin, formed from circa  
1960 onwards.

For another example of a Horwedja shabti see G. Janes,  
*Shabtis, a Private View*, 2002, Paris, pp. 194-7, no. 99. The  
tomb of Horwedja was found at Hawara by Sir W.M. Flinders  
Petrie in 1888. The above example is one of 399 shabtis found  
in the tomb, many of which were likely given as gifts to sponsors  
of the Egyptian Exploration Fund.



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## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in *italics*. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*’ job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*’s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams*’ relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*’ opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### *Estimates*

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### *Condition Reports*

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### *The Seller’s responsibility to you*

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### *Bonhams’ responsibility to you*

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*’s agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*’ behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

*Descriptions* and *Estimates* may be amended at *Bonhams*’ discretion

from time to time by notice given orally or in

writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

#### *Bidding in person*

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

#### *Bidding by telephone*

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

#### *Bidding by post or fax*

*Absentee Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

#### *Bidding via the internet*

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or [www.bonhams.com](http://www.bonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

#### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

#### 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the Buyer's Agreement for this Sale.

#### 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus  
27% of the *Hammer Price* from £40,001 and up to £800,000; plus  
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus  
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The Buyer's Premium and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the Buyer to cover our Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

#### 8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

#### 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and Expenses to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

**Bonhams' preferred payment method is by bank transfer.**

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.**

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

#### 10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

#### 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

#### 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

#### 13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species/how-to-apply> or may be requested from: Enquiries: [wildlife.licensing@apha.gov.uk](mailto:wildlife.licensing@apha.gov.uk)

Applications: [CITESapplication@apha.gov.uk](mailto:CITESapplication@apha.gov.uk)

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

#### 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

#### 15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the Buyers Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

## 16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

### Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

### Licensing Requirements

#### Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the Lot(s) will be reoffered by *Bonhams* in the next appropriate Sale, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

### Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates*

assume that gemstones may have been subjected to such treatments.

A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any Lots subsequent to the Sale.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each Lot. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- |    |   |
|----|---|
| Y  | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.   |
| W  | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.   |

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

#### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

#### APPENDIX 1

##### BUYERS SALE CONTRACT WITH SELLER

**IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.**

**Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy.**

##### 1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

##### 2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

##### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

##### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

##### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

##### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

##### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

##### 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

##### 9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source



- of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the

*Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

#### 3 PAYMENT AND BUYER WARRANTIES

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

## 6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

## 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

## 9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

## 10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*; but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

### 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

**"Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

**"Additional Premium"** a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

**"Auctioneer"** the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and however arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

**"warranty"**: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

### SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)  
Please circle your bidding method above.

Paddle number (for office use only)

# Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

### Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

### Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

### If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title:	Antiquities	Sale date:	5 December 2024
Sale no.	29083	Sale venue:	New Bond Street

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

<b>General Bid Increments:</b>		
£10 - 200 .....	by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....	by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....	by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....	by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....	by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....	by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

### Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):  
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity?	If registered for VAT in the EU please enter your registration here:
Yes <input type="checkbox"/> No <input type="checkbox"/>	<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

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